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CARSTEN HÖEG · H. J. W. TILLYARD
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EJNAR MUNKSGAARD

1940

THE HYMNS
OF THE OCTOECHUS

PART I

TRANSCRIBED BY

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1940

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PREFACE

The issue of a third volume of Transcripta has been made possible by the assistance of the World's Union of Academies and, in particular, by generous contributions from the Academies of America and Great Britain. The Octoechus, of which the greater part is found at the end of the Vienna Codex already published as the first volume of the Monumenta Musicae Byzantinae, has a special value for the musical theorist, because, unlike the rest of the Sticherarium, it gives an equal number of hymns for every Mode; and hence, with the Hirmologus, it must form the groundwork of our conclusions upon the tonality of Byzantine music. The rules of transcription are the same as in the two earlier volumes; and here as there a limited *apparatus criticus* is given. The study of a much greater number of manuscripts by Professor Wellesz and myself has clearly shown the general uniformity of tradition in the hymns of the Sticherarium and the insignificance of most of the divergent readings.

It is a pleasant duty to repeat my thanks to all the scholars and institutions mentioned in my preface to the November Hymns. Further, as I have made free use of a manuscript at Athens, I record my gratitude to several Librarians, especially Professor Socrates Kougéas and Dr Linos Polites, for their ready help. All archaeologists and palaeographers must be everlastingly thankful to the Greek nation and government, whose noble generosity has placed the rich treasures of antiquity within the reach of foreign students. To two learned ladies, Mme Merlier of Athens and Miss K. Schlesinger of London, I am greatly obliged for copies of their valuable books and for much kind advice besides. My colleagues Prof. Höeg and Prof. Wellesz have ever been ready to help me in all possible ways; and the whole work of the Monumenta has gone forward with unbroken harmony. In my thanks to them I gladly

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include Prof. Kirsopp Lake, one of the most active and powerful workers in our cause; nor do I forget a generous American donor, Mrs Ph. Gordan. My friend, Mr R. F. Jobson, an Old Caian like myself, gave me valuable help with the musical text of the Antiphons. To Prof. Haarhoff, Principal Raikes and the Council of the University of the Witwatersrand I am grateful for the year that I spent at Johannesburg by an exchange of duties, where the sunshine and bracing air enabled me to carry out a great portion of the work embodied in this volume and led me to discover (by such a sudden illumination as comes perhaps once in a lifetime), the key to the older or Coislin system of neumes, of which a few specimens will be given below. Dr Böckler of the National Library at Berlin not only sent me photographs of an important series of hymns, but also had the manuscript specially repaired and sent to Stuttgart, where one of the Librarians, my old friend Dr C. S. Keller, kindly made arrangements for me to study it. To Fr Kilian Kirchhoff, O. S. F. of Rietberg, I send my thanks for his appreciative reviews and frequent encouragement. Prof. Fr. Dölger, the learned editor of the *Byzantinische Zeitschrift*, has won our gratitude for the readiness with which he has made room for our contributions and for his impartiality in holding the balance between us and our critics. I also thank Dom Lorenzo Tardo of Grottaferrata and Fr J. D. Petresco of Bucarest, for sending me copies of their recent important books, and Prof. Em. Pantelákes of Athens for copies of his many learned articles.

Frontiers of land and race do not sunder the scholar from his fellow-workers all over the world; and if the Great War of 1914 was powerless to break the bonds of a friendship devoted to the cause of truth and learning, let us hope that such a loyalty will survive the misfortunes with which our unhappy Europe is again overwhelmed.

Cardiff, January 1940.

H. J. W. TILLYARD.

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INTRODUCTION

THE ORDER OF THE OCTOECHUS

In the services of the Orthodox Church the hymns of the Octoechus, which are printed in the Paracletice, are used as follows:—

On Saturday, at Vespers:—

(1) One or more of the Stichera Dogmatica in honour of the Virgin Mary.

(2) Three Resurrection Hymns (Stichera Anastasima) of the Octoechus. These are not found in musical MSS of the Middle Byzantine Notation, but only in late collections. We do not therefore give them in this volume. (The three hymns for Mode I may be seen in Fleischer, *Neumenstudien*, T. 3, Transcriptions pp. 14–16).

(3) Four Stichera Anastasima Anatolica, hymns ascribed to Anatolius. In this selection D contains all the hymns given by the Paracletice, except under Mode I Plagal, where a different set, not found in D, but given by our other MSS, is sung (Mode I pl. Nos. 9, 10, 11).

(4) Three Stichera Alphabetica. These answer exactly to the collection given in the manuscripts.

(5) One Theotocium or Hymn to the Virgin Mary. This is not part of the alphabetic series, although it follows the three alphabetic verses in the MSS. In the Paracletice two Doxologies and a Proper Hymn for the day's Saint may intervene.

On Sunday at Lauds:—

(6) The Anabathmi or Antiphons.

(7) Other four of the Stichera Anatolica. The MSS give all that are contained in the Paracletice and add others now disused. These were for Sunday evening when, at the present day, no Resurrection Hymns are sung.

(8) One of the Morning Hymns of the Emperor Leo. These are now printed at the end of the Paracletice.

XII

The manuscripts may either, as D, give the Anatolica, Alphabetica and Anabathmi as three separate collections, each running through all the Modes in turn; or, as B, they may give, under every Mode, all the hymns that belong to it. In either event this triple series forms the first part of the Octoechus and has therefore been chosen for the present volume. The second part includes the Stichera Prosomoea, or imitated verses, sung in Lent and printed in the Triodion, the Morning Hymns of Leo, the Stichera Dogmatica by St John of Damascus in honour of the Virgin Mary, and the Staurotheotocia, ascribed to the Emperor Leo, commemorating her station at the Cross. The last two sets are not found in D.

The editors hope that a second volume may afterwards be issued to include the remainder of the hymns enumerated above.

HEADINGS AND RUBRICS.

These vary in the manuscripts. The fullest are in B.

B, p. 165,—at the beginning of the Octoechus:—στιχηρὰ ἀναστάσιμα τῶν ἡχῶν· ποίημα Ἀνατολίου πατριάρχου Κωνσταντινουπόλεως.

The rubrics of Mode IV, which are especially clear, may be taken as typical for the whole series:—

B, p. 179:—τῷ σαββάτῳ ἑσπέρως. This introduces Nos. 1–4 of the Anatolica.

B, p. 180:—εἰς τὸ καταξίωσον (this is a prayer on Saturday evening, *Horologium*, ed. M. Saliveros, p. 166). Here follows the Alphabetical Hymns Nos. 1–3 and the Theotocium.

B, p. 181:—οἱ ἀναβαθμοί. Here follow the Antiphons.

B, p. 182:—εἰς τοὺς αἶνους (Psalms 148–150, sung after the Antiphons). Here follow four hymns, called in the Paracletice ἕτερα στιχηρὰ Ἀνατολικά, = Anatolica Nos. 5–8.

B, p. 182:—τῇ κυριακῇ ἑσπέρως. Here follow Anatolica Nos. 9–11, not found in the Paracletice and missing from D.

The chief heading in D are:

D, f. 279:—στιχηρὰ τὰ π' ποίημα Ἰω(άννου) (μοναχοῦ). Here follows the cyclus of 88 Stichera Anastasima Anatolica, comprising 11 Stichera for each Mode.

D, f. 294:—στιχηρὰ τὰ κδ' ψαλλόμενα τῷ σα(ββάτῳ) ἑσπέ(ρας).

XIII

Here follows the cyclus of the Alphabetical Hymns, comprising 3 Stichera Alphabetica plus one Theotocium for each Mode.

D, f. 300 b:—τροπάρια τῶν ἀναβαθμ(ῶν)· ποίημα Ἰω(άννου) τοῦ Δαμασκηνοῦ. Here follow the Anabathmi.

We may take Mode I as typical of the rubrics. Thus before Anatol. Mode I No. 5 (f. 279 b) we find:—τῇ κυρ(ιακῇ) πρωΐ; and before No. 9 (f. 280):—τῇ κυρ(ιακῇ) ἑσπέρ(ας) (not found in the Paracletice) (1).

THE HYMNS

THE STICHERA ANATOLICA.

These form the longest series of Resurrection Verses and are commonly ascribed to Anatolius the Younger, who is however a shadowy figure of uncertain date. It is usually supposed that he lived at Constantinople not later than the eighth century. The hymns commemorate Our Lord's Resurrection and mostly narrate some of the incidents connected with it, although many of these are passed over, while others among the hymns contain praises without telling of separate events.

Examples:—

Praises only:—Mode I Nos. 1–4, Mode II Nos. 2, 15, Mode III No. 4, Mode IV Nos. 1, 2, Mode I pl. Nos. 8–10, Mode IV pl. Nos. 3–6, 11. — The Descent into Hades and the Opening of Paradise:—Mode I Nos. 5, 7, Mode II No. 3, Mode III Nos. 3, 8, Mode IV No. 4, Mode I pl. No. 2, Mode III pl. No. 5, Mode IV pl. No. 8. — The women at the Sepulchre:—Mode I No. 6, Mode II No. 1, Mode III Nos. 5–7, Mode IV No. 7. — The sealing and opening of the tomb, the bribing of the soldiers:—Mode I No. 8, Mode II No. 8, Mode IV Nos. 6, 8, Mode I pl. Nos. 4, 9, Mode II pl. Nos. 2, 3, 8, 9, Mode IV pl. No. 7.

These subjects are sometimes combined in the same hymn; but the examples given will show how narrow was the poet's range. His treatment has little originality, but he avoids obscurity and is moderate in the use of rhetoric. There are very few Old Testa-

(1) Hymns for Sunday Evening, not in the Paracletice: Mode I Nos. 9–11, Mode II Nos. 9–11, Mode III Nos. 9–11, Mode IV Nos. 9–11, Mode I pl. Nos. 5–7, Mode II pl. Nos. 9–11, Mode III pl. (Barys) Nos. 9–11, Mode IV pl. Nos. 9–11.

ment allusions, except to the fall of Adam. In some hymns the tone is very argumentative, where the fact of our Lord's resurrection is vindicated against the allegation of the Jewish rulers given in Matth. XVIII, 11-15. (Examples:—Mode I No. 8, Mode II No. 8, Mode IV No. 8, Mode I pl. Nos. 4, 9, Mode II pl. Nos. 6, 7, Mode III pl. No. 8).

THE STICHERA ALPHABETICA.

In subject and style these differ little from the collection just mentioned, but avoid controversial topics. The alphabetic acrostich only touches the first letter of each hymn.

THE THEOTOCIA.

These hymns in honour of the Virgin Mary are not included in the alphabetical system although they follow the Alphabetic verses in the manuscripts. The style is more flowery and seeks for rare poetical words in the manner of St John Damascene, who in some manuscripts is given as the author of both series.

THE ANABATHMI OR ANTIPHONS OF THE OCTOECHUS.

These are a collection of short verses unanimously ascribed to St John of Damascus, sung on Sundays at Lauds and ranging through all the Modes. It has already been mentioned that some of the manuscripts (as D and U) give the Antiphons as a separate collection, while others, as B, distribute them with the Resurrection Verses among all the Modes. The Fourth Plagal Mode has four Antiphons, but every other Mode has three. An Antiphon is made up of three verses: firstly a verse borrowed with slight alteration from the opening of one of the Gradual Psalms or Songs of Degrees (called ὠδὴ ἀναβαθμῶν), secondly a verse adapted or imitated from some later passage in the same psalm. The Plagal Modes borrow from the same psalms as the corresponding Authentic. In this way the ground of Psalms 119-130 and 132 ('Greek' numeration) is covered. The closeness of imitation varies greatly. St John Damascene often gives a more spiritual or ascetic meaning to the natural and downwrought utterance of the Psalmist. The two verses in the Paracletice are followed by the Doxology. The third verse in every Antiphon is in honour of the Holy Ghost. Here the hymn-

odist in his own manner tries to temper the abstruseness of scholastic philosophy with a diction culled from the ancient poets. As these Antiphons have found no imitators and clearly bear the impress of the master's hand, we should be glad to believe that the tunes also had come down to us in their original shape. But unfortunately the great number of variant readings proves that no such claim can be upheld.

TRANSLATIONS.

As examples let us translate the Alphabetic Verses and one Antiphon for the Fourth Plagal Mode.

Alphab. No. 1.

Let us glorify Christ, who rose from the dead. For taking body and soul he clave them asunder by His Passion, when His stainless soul descended into hell, which He also despoiled, but His sacred body saw not corruption in the grave, for He is the redeemer of our souls.

Alphab. No. 2.

With psalms and hymns, O Christ, we glorify thy resurrection from the dead, whereby thou didst free us from the tyranny of Hades; and, as God, gavest us eternal life and thy great mercy.

Alphab. No. 3.

O Lord of all, Maker incomprehensible of heaven and earth, suffering by the cross, thou didst bestow freedom from suffering upon me; and, accepting burial and being risen in glory, didst by thy mighty hand raise up Adam with thyself. Glory be to thy resurrection on the third day, whereby thou hast given us everlasting life and propitiation of our sins, who alone art merciful.

Theotocium.

O Virgin unwedded, who ineffably conceivedst God in the flesh, Mother of God most high, receive the entreaties of thy servants. Blameless one, who ministerest the cleansing of sins unto all, accept our supplications and plead for the salvation of us all.

Antiphon 1.

I. The enemy tempteth me from my youth up and by pleasures inflameth me. But trusting in thee, O Lord, I put him to flight. (Ps. 128, 1, 2).

II. Let them that hate Sion be as the grass ere they be rooted

up. For Christ shall cut their neck with the sickle of His testing. (Ibid. vv. 5, 6).

III. To the Holy Ghost belongeth the life of all, light of light, great God. To Him we sing with the Father and the Word.

HYMNS OF THE OCTOECHUS ALREADY PUBLISHED

(1) W. Christ and M. Paranikas, *Anthologia Graeca Carminum Christianorum*, Leipzig 1871. This gives an indifferent facsimile from a MS at Munich, of Anatol. Mode IV No. 1. As all Byzantine scholars have this invaluable *Anthologia*, I have done my best to print the musical text there given (see below pp. 38). The words, without music, of the following hymns are also given in the *Anthologia*:—The Anabathmi for Mode I (p. 53), the Stichera Anatolica Mode II Nos. 1-4, Mode IV Nos. 1-4, Mode I pl. Nos. 8-11, Mode III pl. Nos. 1-4, Mode IV pl. Nos. 1-4 (pp. 113-5).

(2) J. Thibaut, *Origine byzantine de la notation neum. de l'Eglise latine*, Paris 1907, Pl. 11, contains Anatolica Mode II Nos. 2, 4, 5, 6 in photographic reproduction, without transcription. We have collated them and give the result below.

(3) E. Wellesz, *Trésor de musique byzantine*, Paris 1934. This gives a number of hymns, all of Mode I, in European notation without the neumes. Anatolica Mode I Nos. 1-4, Alphabetica Mode I Nos. 1-2 (*Trésor* p. 35-38) are taken by Wellesz from the MS Vatopedi 1492. One hymn, Alphabetica Mode I No. 3 (*Trésor* p. 39), is from the MS called B, Atheniensis 974 (which we use in this book).

(4) G. R. Woodward, *The Most Holy Mother of God in the Songs of the Eastern Church*, London 1919. No. 135, p. 123, is a verse translation of Anatol. Mode III pl. No. 8.

(5) O. Fleischer, *Neumenstudien, Bd. III, Die spätgriech. Tonschrift*, Berlin 1904, Uebertragungen, contains the following hymns:—Anatol. Mode I Nos. 1-8 (Nos. VI-IX, pp. 17-19, Nos. XXIII-XXVI, pp. 31-34), Anatol. Mode II Nos. 1-4 (Nos. XXVIII-XXXI, pp. 37-39), Alphabet. Mode I Nos. 1-3 plus Theotocium (Nos. XIII-XVI, pp. 23-27), Alphabet. Mode II Nos. 1-3 (Nos. XXXII-XXXIV, pp. 40-42). Fleischer's research has been of inestimable value for the study of our subject. His accuracy, perse-

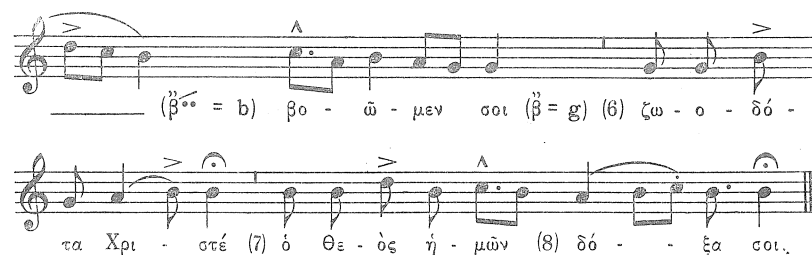
verance and clearness of judgment deserve the highest praise. But he was hampered by the inferior material on which he had to work, since neither of his principal manuscripts seems to be older than 1650. It was especially unlucky that his copy of the Papadiké (or singer's manual) did not give him the usual information about the prolongation-marks; and this tempted him to put forward a baseless theory of rhythm. He also gives arbitrary readings of several interval-signs, misunderstanding the Duo Kentemata, the repeated Apostrophus and missing the force of the subordinated neumes. But, as this was not fully explained until the early articles of Wellesz, we can hardly blame him. His examples are all in the Late Byzantine Notation, with the Little Ison (usually placed over double consonants) and many Subsidiaries (Hypostases). The rhythmical values are not quite the same as in the Round System; but the reader may consult my article, Rhythm in Byzantine Music, in *B. S. A.* XXI, 125.

The following melody is transcribed from the neumes given by Fleischer for his hymn No. XXXII (Uebertragungen, p. 40). Our version from D (Alphab. Mode II No. 1) is given in its place on p. 113.

From b.

(1) Δι-ὰ ξύ-λου Σω-τήρ κατ-ήρ-γη-σας (2) τὴν τοῦ ξύ-λου κατ-ά-ραν (3) κρά-τος θα-νά-του τῇ τα-φῇ σου ἐ-νέ-κρω-σας (β=γ) (4) ἐ-φώ-τι-σας δὲ τό γέ-νος ἡ-μῶν τῇ ἐ-γέρ-σει σου (β=γ) (5) δι-ὸ.

XVIII



The hymn is fairly sober in the use of Subsidiaries. Not a single Gorgon occurs. The Psephiston (*sfz*) is added freely to notes already accented: similarly a Bareia is joined to an Oxeia for double emphasis. The phrase in l. 5 has a meaningless syllable inserted (as often) to aid the voice-production (-διοο-κε-ο). This late melody, which shows little likeness to the mediaeval form given by D and B, must in the main be regarded as a new composition.

It will be seen that none of these earlier publications gives us much help in the task of decipherment, because where the transcription is given, the neumes are lacking; or else the neumes are reproduced without any interpretation (as by Thibaut) or in the great work of Fleischer the musical text is borrowed from late MSS and is different from that which our mediaeval sources afford. This list does not pretend to be exhaustive, as it only refers to publications easily accessible to the general reader.

XIX

THE MUSICAL NOTATION

THE ROUND OF MIDDLE BYZANTINE NOTATION.

In this system the melody is represented by a chain of interval-signs beginning from the note indicated by the Signature (Martyria) and carried on unbroken until the last cadence. A full explanation will be found in my *Handbook of the Middle Byzantine Musical Notation* (Mon. Mus. Byz. Subsidia, Vol. I, Fasc. I), Copenhagen 1935; or in the introduction to Wellesz, *Die Hymnen des Sticherarium für September* (Mon. Mus. Byz., Transcripta, Vol. I,) Copenhagen 1936.

Since my Handbook appeared the following alterations have been made by the editorial Board.

Duo Kentemata: dotted quaver with a slur. Xeron Klasma: staccato without slur. Apoderma: crochet with Tenuto ♯. Piasma: diminuendo. The last note of a hymn to be a crochet. B-flat to be marked as an accidental (1).

THE COISLIN NOTATION.

This is the latest stage of Early Byzantine Notation and is named from a famous manuscript at Paris, the *Hirmologus* Coislin 220. The neumes have almost the same shapes as in the Round System but are used in a more primitive way, thus:—(1) Except the Ison and Duo Kentemata, the interval-signs do not indicate exact progressions, but only a movement in a certain direction of which the distance (whether a second, third or other leap) was remembered by the singer. (2) Neumes implying an accent, such as Oxeia and Petaste, may be used with dynamic sense only. That is to say, the musical progression was remembered and only the accental value was indicated. (3) A Subsidiary sign (Hypostasis) standing alone in the Coislin System, gave the rhythmical or accental basis of a progression that the singer was bound to remember. E. g. the cadential formula in the Round Notation $\text{—} \text{—} \text{—} \text{—} \text{—}$ (f) g— a a— a was written in the Coislin thus: $\text{—} \text{—} \text{—} \text{—} \text{—}$ where an Oligon and an Ison were remembered but unwritten. (For fuller explanation see my article in *Byz. Zeitschr.*, XXXVII, 1937, 346).

(1) In musical examples, given in printed type, we mark a dotted quaver by adding a dot to the letter (a'), a crochet by adding a short stroke (a-) and a semiquaver by prefixing a stroke to the letter (-a).

In view of the indefinite nature of the Early Byzantine Notation it is only where we find a close likeness between the Coislin and Middle Byzantine versions of the same music that an attempt at decipherment can be made. Specimens will be given in this book (see table on page IX) but we do not yet claim to have cleared up all the difficulties.

THE MODES AND SIGNATURES.

The signatures of the Authentic Modes are the letters α , β , γ , δ , in stereotyped forms with conventional additions of which the meaning has been discovered by trial. (See my *Handbook*, c. IV; and E. Wellesz, *Die Hymnen des Sticherarium für Sept.*, Introd. p. XXIV).

Mode I. Signature $\text{g} \text{—} \text{L}$ (= a). The two hooks are conventional. Medially also g alone (= a or d). A beginning from d is rare. Finalis a or d, the latter commoner in the present series. Medial cadences frequent on f, which may have the signature of III Plagal (Barys). On approaching these we often require b-flat, and elsewhere to avoid an actual or implied augmented fourth. Neither the manuscripts nor the mediaeval treatises give us rules for the placing of an accidental b-flat or b-natural. We are obliged to be guided by the general character of the music.

In MSS of the seventeenth and eighteenth centuries Mode I often begins from d and ends upon d, as it does in the modern system.

Mode II. This has two regular signatures y (= g), a stylised β and two conventional hooks, and $\text{y} \text{—} \text{L}$ (= b-natural). All other forms will be noticed as they occur. Final cadence usually on e, but sometimes on b-natural. Medial cadences often on b g e and sometimes on a.

Mode III. Signatures $\text{r} \text{—} \text{—} \text{—}$ (= a) and $\text{r} \text{—} \text{—} \text{—} \text{L}$ (= c'). Final cadence on f, rarely on c'. Medial cadences usually on f, a, c' or d (below). The signature u (abbreviation for $\text{v}\alpha\text{—v}\alpha$) is used medially for c', rarely for f. We should not allow b-flat in this Mode except to avoid an augmented fourth or when approaching an interior cadence marked Barys (III Plagal).

Mode IV. Signature $\text{g} \text{—} \text{L}$ (= g or d': the singer knew by experience which note to take). Final cadence on g. (An apparent

beginning or end on c is probably due to error in the MSS). Medial cadences on g, c, f, e. We need b-flat at times to avoid a tritone; but I hold, with Wellesz and Tardo, that normally b-natural should be kept.

Mode I Plagal. Signature usually $\text{g} \text{—} \text{L}$ (= d). We usually print this more conveniently as $\pi\lambda. \alpha'$. The initial note may also be g or e and very rarely a. Cases of this sort will be noted as they occur. Finalis d. Medial cadences on d, a, g and frequently f. We assume b-flat as normal in the Plagal Modes. Where the melody rises into the region of the Authentic Mode or borrows a passage that is typical of such a Mode, we change b-flat into b-natural. For example, the Second and Third Plagal Modes often borrow cadences and phrases from the First Authentic. There are also passages where the transition is only faintly marked; and in these the singer must use his own judgment whether to modulate or not. We endeavour to give all possible guidance at such points.

The scale d-bb-c' is common in Modern Greek folksongs (cf. G. D. Pakhtikos, *Δημόδη Ἑλληνικά ᾠσματα*, p. 38 etc.). A similar scale is used in the synagogal music of the Jews in Morocco, a music that has preserved many Byzantine features (Z. Idelsohn, *Gesänge d. marokkanischen Juden*, 1928, passim).

Mode II Plagal. Signature usually y (= e), also $\text{y} \text{—} \text{L}$ (= g). Other forms will be explained as they occur. Medial cadences on e, g, b-natural (which implies a modulation into Mode II Authentic) and often a, when phrases are borrowed from Mode I. Finalis e. I consider that b-flat is required in this Mode to distinguish it from the Second Authentic. Both types are clearly seen in the Synagogal Music of Morocco (Idelsohn, op. cit. pp. 41, 75, 91, 198, 110. These melodies are simple and diatonic and greatly resemble the Byzantine).

Mode III Plagal (Barys). Signature usually u (or $\text{u} \text{—} \text{L}$) (= f), a monogram for $\beta\alpha\rho\upsilon\varsigma$. This Mode (which has kept its signature to the present day) is our f-major. Medial cadences on f, a or d. Passages are often borrowed from Mode I and need b-natural. Finalis f. A similar scale is found among the Moroccan Jews (Idelsohn, *ibid.* passim).

Mode IV Plagal. The usual signature is $\text{g} \text{—} \text{L}$ (= g). But a or c' may also be the initial note with signatures that will be given as they occur. Medial cadences are made on g, d, or a.

Finalis g. An accidental b-natural is often required when the melody rises above the Plagal region. This often happens when the signature of Mode III \mathfrak{u} (= c') is prefixed. Such alterations do not affect the final cadences. To this Mode we can also find parallels in the Moroccan hymns. One of Idelsohn's examples (op.

cit. No. 164, p. 69) has a phrase $c' b c' g- \overset{3}{f g a} b\flat a c' b\flat a g-$ and ends $c' b\flat \overset{3}{b\flat a} -b\flat -c' -b\flat -a g-$. Another (No. 261 p. 97) ends $g- a b\flat a g fgg-$.

Further information about the Modes will be found in my Hymns of the Sticherarium for November (161-172) and in Wellesz' forthcoming book on the relations between Byzantine and Gregorian Music (*Mon. Mus. Byz., Subsidia*, No. 3).

NOTE

It will be understood throughout our transcriptions that

(1) The signature, unless otherwise marked, conforms to the usual pattern for the Mode in which the hymn is set.

(2) A punctuation-dot, represented by a short separation-stroke in the music, may be supplied from B without special comment, when the Paracletice is in agreement. Our chief source, D, is very lax in punctuation.

(3) The second hand of B agrees with the first hand (or shows only trifling disagreement) unless the contrary is stated.

(4) Medial signatures in B are not noticed unless they are of some importance.

(5) The numbering of the lines (unless otherwise stated) follows the Paracletice. In hymns not found in the Paracletice, I number the lines at discretion, following the MSS wherever possible.

(6) Slight differences between D and B are not mentioned if they have no effect on the melody and no considerable effect on the rhythm. In this matter we adhere to the principles laid down in the introduction to the Hymns of the Sticherarium for November p. XI.

MANUSCRIPTS AND SOURCES

D Codex Dalasseni, or Codex Vindobonensis Theologicus 181, written by Joh. Dalassenos, reproduced in facsimile in *Monumenta Musicae Byzantinae*, Vol. I, where a full description will be found. This MS is our principal source and we follow the order of hymns there given; but as there are many mistakes in D we are sometimes obliged to take our versions from elsewhere.

B Atheniensis 974, a parchment Sticherarium in the Round or Middle Byzantine Notation, probably thirteenth century. Some pages are missing at the beginning, but it contains the whole Octoechus. (Facsimile in *Byz. Zeitschr.*, XXXI, 1931, 14; see also *B. S. A.*, XXX, 90). Every page in this MS is numbered. The writing, though rather cramped, is clear and accurate. Variants, medial signatures and some Intonations have been added by a not much later hand. In the whole series of hymns covered by this book there are not more than four mistakes or doubtful passages in B.

Occasional use has been made of the following Sticheraria in the Round Notation:

A Atheniensis 883. (See *Hymns of the Stich. for Nov.* p. XV). (The other MSS there mentioned, T and C, do not contain any hymns of the present series.)

L British Museum Add. 27865. Probably thirteenth century (for description see *Musical Antiquary*, 1911, p. 84; facsimile, *ibid.* p. 167). A parchment Sticherarium, carelessly written: a good many pages missing.

U Vatopedi 1499 (Mt. Athos.) Complete Sticherarium, folio parchment, 1292 A. D. The most magnificent example of the Round Notation that I have ever seen.

Patmiensis 220. In the Monastery of St John on the Island of

Patmos. Sticherarium, 1223 A. D., unpagel. (Cf. I. Sakkelion, Πατμιακή Βιβλιοθήκη, Athens 1880). A clear and accurate MS.

Ambrosianus 733 (O. 28 sup.) at Milan: paper, fifteenth century.

The following are Sticheraria in the Coislin Notation, the latest stage of the Early Byzantine Neumes:

Sinaïticus 1244 (see B. S. A. l. c. There is a photograph in L. Tardo, *L'antica Melurgia bizantina*, Pl. XXIII).

Sinaïticus 1214, probably twelfth century.

Berolinensis, Preuss. Staatsbibl. MS graec. fol. 49, probably twelfth century, fragmentary but well written. (Facsimile J. Wolf, *Mus. Schrifttafeln* Pl. 11. Cf. *Byz. Zeitschr.* XXXVII, 1937, 347).

Par. Paracletice or Greater Octoechus, Παρακλητική ἡτοι 'Οκτώηχος ἡ μεγάλη, Athens 1915, ed. M. I. Saliveros. This is a printed liturgical book and contains the Ferial services for eight weeks arranged according to the eight Modes. The portions for Saturday night and Sunday morning, to which the hymns in the present volume belong, are sometimes called the Lesser Octoechus. We indicate the pages of the Paracletice where these hymns may be found; but a good many (as will be seen below) do not appear in print. For a full description of the Paracletice see J. M. Neale, *History of the Holy Eastern Church*, General Introduction, Part I, 2, cc. 3 and 4, and W. Christ and M. Paranikas, *Anthol. graec. Carminum Christianorum* LVII and LXX.

Anastasimatarium, Νεώτατον Ἀναστασιματάριον πλήρες ὄργον καὶ σύντομον . . . παρὰ Νικολάου Γεωργίου, Smyrna 1899. This is a choir-book giving the modern tunes of the Resurrection Hymns (with some others) in the Chrysanthine notation. Not only does the musical system of to-day differ widely from the mediaeval on account of the Oriental influences of the seventeenth and eighteenth centuries, but also the melodies are in most cases of recent origin or based upon compositions of the eighteenth and early nineteenth centuries; and they show little or no likeness to the older forms. We cannot therefore make much use of the modern tradition in our study of Byzantine music. (For the modern system see J. B. Rebours, *Traité de Psaltique*; M. Merlier, *Études de mus. Byz.*, *Le Premier Mode et son Plagal*; O. Tiby, *La Musica Bizantina*; H. J. W. Tillyard, *Byz. Music and Hymnogr.* c. X).

STICHERA ANASTASIMA

ANATOLICA

Mode I No. 1.

D f. 279; B p. 165; Par. 4.

(1) Εὐ - φράν - θη - τε οὐ - ρα - νοί (2) σαλ - πί - σα - τε τὰ θε - μέ -

λι - α τῆς γῆς (3) βο - ῆ - σα - τε τὰ ὅ - - ρη εὐ - φρο - σύ - νην

(4) ἰ - δοὺ γὰρ ὁ Ἐμ - μα - νου - ἦλ - (5) τὰς ἀ - μαρ - τί - ας ἡ - μῶν -

τῶ σταυ - ρῷ προσ - ῆ - λω - σε (6) καὶ ζω - ῆν -

ὁ δι - δοὺς (7) θά - να - τον ἐ - νέ - κρω - σε

(8) τὸν Ἀ - δάμ ἀ - να - στή - σας (9) ὡς φιλ - ἄν - θρω - πος.

3. D confused; read βο - ῆ - σα - τε τὰ ο --- ρη. This agrees with B as far as τὰ; B then has ο --- ρη εὐ - φρο - συ - νην. 5. D has the

c'-d' b c' g bc' a-

confused group -μῶν τῶ. We follow B which has -μῶν τῶ. 8. D is wrong. We follow B which has -δάμ ἀ - νᾶ-.

(6) καὶ ἄ - να - στάν - τα ἐν δό - ξῃ ὑμ - νή - σω - μεν
λέ - γον - τες (πλ.α') (7) ζω - ο - δό - τα Κύ - ρι - ε
δό - ξα σοι (8) ὁ σω - τήρ τῶν ψυ - χῶν ἡ - μῶν.

3. B: παρ-θε-νι-κης. 4-5. B: αφρα-στωσ (5) καὶ σταν-. 5. B:
f e f a- d-edecd c d
θα-να-τον δι' ἡ-μας. In D read also δι', not -. 5. fin. Signa-
ef dec e f ga.
ture βαρύς in B. 6. D has faintly δο-ξῇ confirmed by -- in B.

7. Read κυ-ρι-ε, not ; we follow B. 8. A cadence on a is common in the Canons but rare in Sticharical hymns.

Mode I No. 5.

D f. 279 b; B p. 168; Par. 13.

'Ο - τε προσ - η - λώ - θης τῷ ξύ - λῳ τοῦ σταυ - ροῦ
(2) τό - τε ἐ - νε - κρώ - θη τὸ κρά - τος τοῦ ἐ - χθροῦ
(3) ἡ κτί - σις ἐ - σα - λεύ - θη τῷ φό - βῳ σου
(4) καὶ ὁ 'Αι - δης ἐ - σκυ - λεύ - θη τῷ κρά - τει σου (α')

(5) τοὺς νε - κροὺς ἐκ τῶν τά - φων ἀν - ἐ - στη - σας
(6) καὶ τῷ λη - στή - τὸν πα - ρά - δει - σὸν ἦν - οἱ - ξας
(7) Χρι - στὲ ὁ Θε - ὸς ἡ - μῶν δό - ξα σοι.

1. fin. Dot in B, not in D. 2. B: ε-νε-κρω-θη; B²: ε-νε-κρω-θη.
d f-g g f g-a g

3. Read τῷ with B, not τ. 4. Read ᾱ-δης with B, not >; the

MSS are in close agreement otherwise. 5. Clear in B: νεκροὺς
We number this line separately: the Paracletice has omitted the comma. 6. init. Homoeon marks imitated phrase. This hymn has an unusually regular structure with several rhymes. The first two lines almost form a metrical couplet. 7. End clear in B: δο-ξᾶ σοι.

Mode I No. 6.

D f. 280; B p. 168; Par. 13.

'Ο - δου - ρό - με - ναι με - τὰ σπου - δῆς, τὸ μνη - μα
κατ - ἐ - λα - βον (2) αἱ τί - μι - αι γυ - ναῖ - κες (α')
(3) εὐ - ροῦ - σαι δὲ τὸν τά - φων ἀν - ἐ - ψι - γμέ - νον

(4) καὶ μα - θού - σαι πα - ρὰ τοῦ ἁγ - γέ - λου (5) τὸ πα - ρά -
δο - ξον θαυ - μα (6) ἅπ - ῃ γει - λαν τοῖς ἁ - πο - στό -
λοις (7) ὁ - τι ἄν - έ - στη ὁ Κύ - ρι - ος
(8) δώ - ρού - με - νος τῷ κό - σμῳ τὸ μέ - γα έ - λε - ος.

1. Neumes clear in B: μνη---μα; μνημά σου Par. || Read in D κατε-
λά-βον. 2. B: αἰ τι-μι-αἰ. 3. In D read ανε-ώ-, not α- (a common
mistake). B: τα-φον α-νε-ώ-γμε-νον; B²: -ώ-γμε-, 5. τὸ καινὸν
g f e c d
g f e f g c' g a- a- c' a-

καὶ π. Par. 6. Read with B: αποστολοῖς, not α-στο-λοι. The Oligon
may be an alternative in D.

Mode I No. 7.

D f. 280; B p. 168; Par. 13.

(1) Τὴν τῶν πα-θῶν θεί-αν μω - λώ - πω - σιν (2) σοῦ προσ - κυ -
νοῦ-μεν Χρι - στέ ὁ Θε - ὅς (πλ.α') (3) καὶ τὴν ἐν τῇ Σι - ῶν δε -
σπο - τι - κὴν ἱ - ε - ρουρ - γί - αν (4) τὴν ἐν τέ - λει

τῶν αἰ - ώ - νων (5) θε - ο - φα - νῶς γε-γε-νη - μέ-νην (πλ.α') (6) τοὺς
γὰρ ἐν σκό - τει καθ-εύ - δον - τας (7) ὁ ἡ - λι - ος έ - φώ - τι -
σας τῆς δι - και - ο - σύ - νης (8) πρὸς ἄν - έ - σπε-ρον
χει - ρα - γω - γῶν ἐλ - λαμ-ψιν (9) Κύ - ρι - ε δό - ξα σοι.

5 and 6. Read in D α-ω, not α-ω. 7. Read η-λιος with B, not α-
8-9. B: -ε-σπε-ρον χει-ρα-γων-γων ἐλ-λαμ-ψιν (9) κυ-. Read in D ἐλλαμ-
ab a g f e f a- bc' a gf ef

Mode I No. 8.

D f. 280; B p. 169; Par. 13.

(1) Τὸ φι - λο - τά - ρα - χον γέ - νος τῶν 'Ι - ου - δαί - ων ἐν - ω - τί -
σα - σθε (α') (2) Ποῦ εἰ - σιν οἱ Πι - λά - τω προσ - ελ - θόν - τες (3) εἴ - πω -
σιν οἱ φυ - λάσ - σον - τες στρα - τι - ῶ - ται (4) ποῦ εἰ - σιν αἱ σφρα -
γί - δες τοῦ μνη - μα - τος (5) ποῦ μετ - ε - τέ - θη ὁ τα - φεῖς

(6) πῶς ἐ - πρᾶ - θη ὁ ᾗ - πρᾶ - τος (7) πῶς ἐ - συ - λή - -
 θη ὁ θη - σου - ρός (α') (8) τί συ - χο - φαν - τεῖ - - τε
 τήν ἔ - - γερ - σιν τοῦ σω - τῆ - ρος (9) πα - ρά - νο - μοι
 Ἰ - ου - δαῖ - οι (10) ἀν - έ - - - στη
 ὁ ἐν νε - κροῖς ἐ - λεύ - θε - ρος (11) καὶ παρ -
 έ - - χει τῷ κό - σμῳ τὸ μέ - γα ἔ - - λε - ος.

1. D: τό φι - λῶ -; D²: τῷ φίλ -; D³=B: τὸ φίλ -. D¹ seems wrong, as this mode regularly starts from a; but there is a smudge after the signature which may conceal an unusual intonation. || B: -τι - σᾶ - c' - a - σθε. 2. D²: πὸν falso. 3-4-5. B: οἱ φυ - λᾶσ - σον - τες στρα - τι - ω - a - e f a - gf ef
 ται (4) πὸν εἰ - σιν αἱ σφρα - γι - δες τοῦ μνη - μα - τος (5) πὸν. We do efc (dim.) ef g g a e f d b h g a - gf f - a -
 not often find a whole versicle different in D and B. 5. fin. Dot in B. 6. ποῦ D. || Read απρα - τος with B, not > ~ ~. 7. B: ἔ - συ - e f
 λη - θη which is a more regular progression than D. 8. B: συκοφαν - g - a a
 τει - - - τε , whence read - τει - τε in D, not ~ ~ ~. || Par.: τοῦ a - bc' b c' ba -

σταυρωθέντος which will not fit the neumes. 10. B: ο̃ εν νε - κροῖς d e f a
 ἔ - λευ - which is more effective than D. 11. Read παρε - χει with b h g
 B, not > ~.

Mode I No. 9.

D f. 280 b; B p. 169.

(1) Ὁ σταυ - ρὸν ἐ - κου - σί - ως (2) κα - τα - δε - ξά - με - νος
 σω - - - τήρ (3) καὶ τα - φήν ὑ - πο - μεί -
 νας καὶ ἀ - να - στάς ἐκ νε - κρῶν (4) Χρι - στὲ ὁ Θε - ὅς
 ἡ - - μῶν (5) ὁ - λε - σον ὡς οἱ - κτίρ - μων
 (6) τῶν βαρ - βά - ρων τὸ θρά - σος τῇ δυ - νά - μει σου
 (7) καὶ σῶ - σον τοὺς δο - ξά - - ζον - τας εὐ - σπλαγ - χνε
 (8) τήν τρι - ή - με - ρὸν σου ἀ - νά - στα - σιν.

4. Read ο̃ θεος with B, not > ~ ~. 5. fin. Dot in B. 7. Read τοὺς with B, not ~. 7. fin. Dot in B.

Mode I No. 10.

D f. 280 b; B p. 169.

(1) Τῷ ἁ - ητ - τή - τῷ σταυ - ρῷ σου (2) πε - ποι - θό - τες οἱ θε -
 ό - - φρο - νες (3) τῶν ἐν - αν - τί - - ων τρο - πού - με -
 θα (4) νο - η - τῶς τὰς ἐπ - α - να - στά - σεις (5) κρά - ζον -
 τες σοι Χρι - στὲ ό θε - ός (6) ό σκυ - λεύ -
 σας τὸν Ἄι - δην (7) καὶ τρι - ή - με - ρος ἁ - να -
 στάς ἐκ νε - κρῶν (8) τοὺς ἐχ - θρούς τοῦ σταυ - ροῦ
 σου (9) δι - α - σκέ - δα - σον ὡς φιλ - ἄν - θρω - πος.

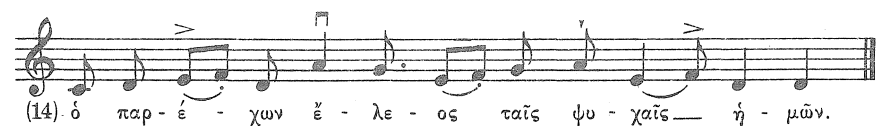
D is rather faint: we can be guided as far as the last phrase in line 6 by B, which has only trifling differences. 6-7. B has ἁ - δην (7) και τρι-η-με-ρος εκ νε-κρων αναστας (with the same notes as D, e f g bbg a- a bbg a- though the words are inverted); B²: -με-ρος. We mark b^h as we ap-

proach a cadence on f. 8-9. B: σταυ-ρου σου (9) δι-α-. 9. B: φιλ-αν-θρω-πος. ba c'- a- a

Mode I No. 11.

D f. 281; B p. 169.

(1) Ὁ βα - σι - λεὺς τῶν οὐ - ρα - νῶν (2) δι - ἅ φιλ - αν - θρω -
 πί - αν (3) ἐ - κὼν ἐ - σταυ - ρῷ - θη καὶ ἐ - κὼν ἐ -
 τά - φη (α') (4) τοῦ - τον συν - αν - τή - σας ό Ἄι - δης ἐ - πι -
 κράν - θη (5) τοῦ - τον ἐ - δέ - ξαν - το αἱ ψυ - χαὶ τῶν δι -
 καί - ων (6) Ἄ - δάμ αν - ἐ - στη ἰ - δὼν τὸν Κτί - στην ἐν
 τοῖς κα - τα - χθο - νί - οἰς (α') (7) Ὡ τοῦ θαύ - μα - τος
 (8) πῶς ἡ ζω - ῇ θα - νά - του γεύ - ε - ται (α') (9) πῶς δὲ
 τὸ φῶς ἐν Ἄι - δη ἔρ - χε - ται (10) πάν - τως ὡς ἡ - βου -
 λή - θη (11) ἱ - να φω - τί - ση κό - σμον (12) κραυ - γά - ζον - τα
 καὶ λέ - γον - τα (13) Ἄν - ἐ - - στη ό Κό - ρι - ος



1. βασιλεὺς with B, not \neg . 2. B: δι-α φιλ-αν-θρῶ-πι-αν. 3. B: c' c' ba' ga c' g a- a-

ε-σταυ-ρω-θη και ε-κωνε-τα-φη (α'); D has a bolder melody. 4. B: g e f-ga g- g g a f e d d

συν-αν-τη-σας ὁ α-δης, at the end of the line the Homoeon shows a ga a a c' c' ba'

that the next phrase is a free imitation of this one. 5. B: του-τον a- gf

ε-δε-ξαν-το αι ψυ-χαι. 6. B: αν-ε-στη ι-δων. 8. B: πως η ef a a a c' c' ba' a g ef a- a gf

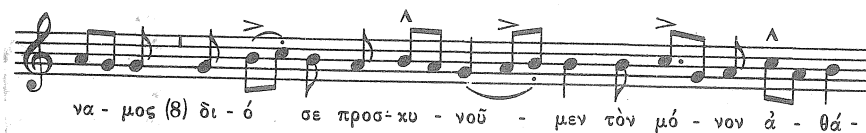
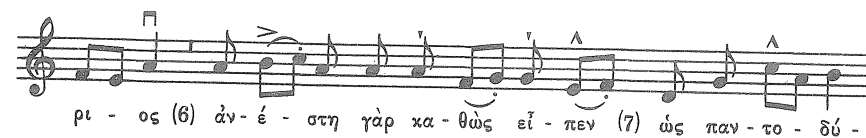
ζω-η. This avoids the accidental b-flat which D requires here. But at ef g-

the end of the line we keep b-natural, as there is a cadence in Mode I.

B ends γευ-ε-ται. 10. fin. Read with B - θη, not \neg . 13. Division of notes clearer in B. 14. (παρ)ε-: Paracletice faint, but clear in B.

Mode II No. 1.

D f. 281; B p. 170; Par. 57. — From g.



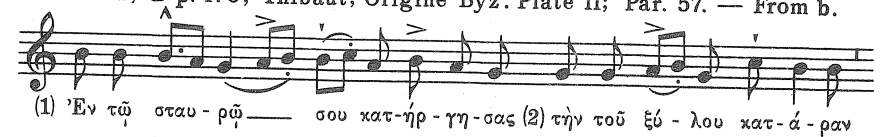
Intonation in both MSS. probably means νε-α-νες 1-2. bc' g- e- fg f g-

The two readings in D are confused. D¹: τα-φέν-τα (2) ἄγ-; D²: -φέν-τα ἄγ-, read -φέν-τα ἄγ-. 5. Badly confused in D; the neumes are over wrong syllables and both Man. I and II seem to be corrupt; read with B ο-που ε-κει-το ὁ κυ-ρι-; after this follow D: -ος· αν-, where B has ος· αν and a faint signature indicating a.

8. D rather faintly: δι-ο σε; B: δι-ο σε, which gives the same notes. 9. Read χρι- with B, not \neg .

Mode II No. 2.

D f. 281 b; B p. 170; Thibaut, Origine Byz. Plate 11; Par. 57. — From b.



(5) ἐν δὲ τῇ ἐ-γέρ-σει σου (6) ἐ-φώ-τι-σας τὸ γέ-νος τῶν
ἀν-θρώπων (7) δι-ὰ τοῦ-τό σοι βο-ῶ - - μεν
(8) Εὐ-ερ-γέ-τα Χρι-στέ (8) ὁ Θε-ὸς ἡ-μῶν δό-ξα σοι.

2 and 4. Read κατ- (αρον) with B² (not $\bar{\sim}$), and below τὸ (κρατος), where D wrongly has $\bar{\sim}$. Thibaut's MS needs the same corrections.

B¹: κατ-α-ρον and τὸ κρα-τος. 5. B and Thibaut's Ms:
c'a b- b c'a b- a bc' b a

δε τῇ ἐ-γέρ- 6. B: ἐ-φώ- = Thib. 7. D is confused; read with B
bc' b a b b d'

βο-ῶ-μεν. Thibaut's Ms agrees with B and has a
g-ab a- b a b g a (accel.)

clear signature $\beta^{\sim} = b$ after line 2.

Mode II No. 3.

D f. 281 b; B p. 170; Par. 57. — From b.

(1) Ἡ-νοί-γη-σαν σοι Κύ-ρι-ε (2) φό-βω πύ-λαι θα-
νά-του (3) πυ-λω-ροὶ δὲ Ἄι-δου ἰ-δόν-τες

σε ἔ-πτη-ξαν (4) πύ-λας γάρ χαλ-κᾶς συν-έ-τρι-ψας
(5) καὶ μο-χλοῦς σι-δη-ροῦς συν-έ-θλα-σας (6) καὶ ἐξ-
ἡ-γα-γες ἡ-μᾶς ἐκ σκό-τους (7) καὶ σκι-ᾶς
θα-νά-του (8) καὶ τοὺς δε-σμοὺς ἡ-μῶν δι-έρ-ρη-ξας.

1. Over-σαν omit the Petaste, which was meant as an alternative.
2. Read with B πύ-λαι θά-να-; D has πύ-λαι θά-να-, which is
a f af g-
corrupt. 4. Read πύλας with B², not $\bar{\sim}$; B¹ reads πύ-λας γάρ χαλ-;
d' c' b'a ga
the position of the Hypsele makes no difference, as the Oxcia is an-
nulled by the Kentema. An octave upwards is $\bar{\sim}$. || B¹: συν-ε-;
d'a c'
B² = D. 5. B¹: μο-χλοῦς; B² = D. 6. D: εξαγαγες, not $\bar{\sim}$, speck in
a b b
the parchment. || B²: η-μας εκ; 6-7. D has nearly covered up the
c'd' b
first Apostrophus over-ας with the Gorgosyntheton. B¹: σκό-τους (7) καὶ
d' c' b
σκι-ας θά-να-του; B²: σκι-ας. 8. B: δε-σμοὺς ἡ-μων. In
b bc' ba g b a ba bc' ba c' g' f ef
D read καὶ.

Mode II No. 4.

D f. 281 b; Thibaut ibid.; B p. 17; Par. 57. — From b.

dim. accel.

(1) Τὸν σω-τή-ρι-ον ὕμ-νον ᾄ-δον-τες (2) ἐκ στο-μά-των

dim.

ᾄ-να-πέμ-ψω-μεν (3) δεῦ-τε πάν-τες ἐν οἴ-κῳ Κυ-ρί-

ου (4) προσ-πέ-σω-μεν λέ-γον-τες (5) Ὁ ἐ-πὶ ξύ-λου σταυ-ρω-θεὶς

(6) καὶ ἐκ νε-κρῶν ᾄ-να-στάς (7) καὶ ὦν ἐν κόλ-ποις Πα-

τρός (8) ἰ-λά-σθη-τι ταῖς ᾄ-μαρ-τί-αις ἡ-μῶν.

2. B¹: στο-μα--; B²: στο-μα-. 3. Read παν-τες adding the
bg a-c' a ab c'

first Elaphron from B. 8. D = B² to -τι; B¹: ἰ-λά-σθη-τι ταῖς.
b b- a-c' g' f ef

The punctuation in the Paracletice goes against the sense in lines
1-4. Variants in Thibaut's MS: 1. ὕμ-νον. 2. -τῶν ᾄ-. || Sig-
b' g- g e (dim.) g

nature πλ. β̃ after line 4. 6. -ᾄ-στάς. 7. κολ-ποις τοῦ πα-----.
a b b c' b a falso

8. = B¹.

Mode II No. 5.

D f. 282; Thibaut ibid.; B p. 173; Par. 64. — From b.

(1) Ἐρ-ρα-ναν μύ-ρα με-τὰ δα-κρύ-ων (2) ἐ-πὶ τὸ μνη-

μά σου αἰ γυ-ναῖ-κες (3) καὶ ἐ-πλή-σθη χα-ράς τὸ στό-

μα αὐ-τῶν (4) ἐν τῷ λέ-γειν (5) Ἄν-έ-στη ὁ Κύ-ρι-ος.

2. Read γυ-ναι-, not ---. D has confused two different readings
which can be traced in B, where Man I. has αἰ γυ-ναι-κες and
bc' g g' e-

Man. II has αἰ γυ-; Thibaut's MS is also wrong: αἰ γυ-ναι-κες.
a fg

3. Read χα-ράς with B², not -; Thibaut's MS: -ράς τὸ (rightly);
a c'a

B¹: χα-ράς τὸ στο-. 4. B¹: τῷ λέ-γειν; B²: λέ-; Thibaut's MS:
b bc' ba b- g ab a- b

λέ-γειν.
b a-

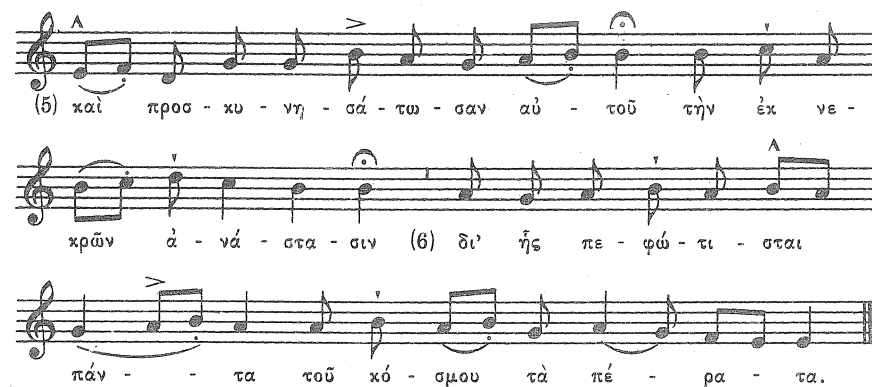
Mode II No. 6.

D f. 282; Thibaut ibid.; B p. 173; Par. 56. — From b.

(1) Αἰ-νε-σά-τω-σαν ἑ-θνη καὶ λα-οὶ (2) Χρι-στὸν τὸν

θε-ὸν ἡ-μῶν (3) τὸν ἐ-κου-σί-ως σταυ-ρὸν ὑ-πο-μεί-

ναν-τα (4) καὶ ἐν τῷ Ἄι-δη τρι-η-με-ρεύ-σαν-τα

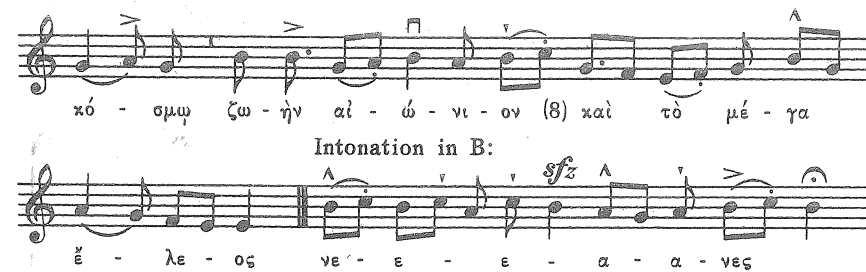
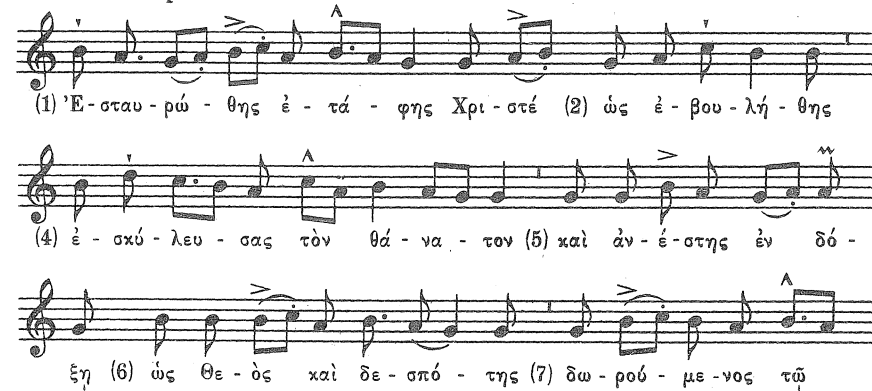


1-2. B²: λᾱ-οὶ χρι-στον. 2. B: θε-ον; B² = D. 3. B: ε-κου-
 g a ga a- d'a c'- ab
 σι-ως σταν-ρον υ-; B²: ε-κου-σι-ως σταν- etc. as in D. 4-5. B:
 b g bc' g a a b a b
 τρι-η-με-...-τα = Thibaut's MS so far; καὶ προσ-; B² and
 ef g bg e-fg f g- fe d

Thibaut's MS: καὶ προσ-. Read in D τριη-με-. 5. fin. B has the same
 ef d
 reading as in 2 fin. Other variants in Thibaut's MS are unimportant.

Mode II No. 7.

D f. 282; B p. 173; Par. 65. — From b.



1. We follow B: ε-σταυ-ρω-θης; D seems to be wrong. 2. ε-βου-
 should be read with B², not —; B¹: ε-βου-λή-θης. 5. B: δο-ξη;
 c'a b- b b g
 D: δο-ξη. The Paracletice has a comma after ἑσταυρώθης against
 a g
 the MSS and also omits line 5.

Mode II No. 8.

D f. 282; B p. 173; Par. 65. — From b.



(10) Καὶ τίς κλέ - - πτει νε - κρόν (11) μά - λι - στα δὲ καὶ
 γυμ - νόν (12) αὐ - τὸς ἀν - έ - στη αὐτ - ε - ξου - σί - ως ὡς θε - ός
 (13) κα - τα - λι - πών καὶ ἐν τῷ τά - φῳ τὰ ἐν - τά - φι - α αὐ - τοῦ
 (14) δεῦ - τε ἰ - δε - τε Ἰ - ου - δαί - οι (15) πῶς οὐ δι - ἐρ - ρη - ξε
 τὰς σφρα - γί - δας (16) ὁ τὸν θά - να - τον πα - τή - σας (17) καὶ τῷ
 γέ - νει τῶν ἀν - θρώ - πων (18) τὴν ἀ - τε - λεύ - τη - τον ζῶ - ῃν
 δω - ρού - με - νος (19) καὶ τὸ μέ - γα ἔ - λε - ος.

2. B²: σφρα - γί - ; B¹: τὸν λι - θον; B²: λι - ; read λι - in D, not $\tilde{\omega}$.
 g a b g a b a - b

3. D = B²; B¹: θαυ - . 6. B: καὶ ε - λε - γον — a normal progression;
 c' a bc' bg a -

D has an illegible sign over -λε-. Read however the Elaphron given by B. 7. Read ὁ - τι with B; D is confused, having an illegible sign e e and one Ison too many. || The Paracletice punctuates against the

MSS: εἶπατε, ὅτι, ἡμῶν κοιμημένων ἦλθον κτλ. 9. B: εκλεψαν αυ - τον.
 f e f

10. B: κλε - - - πτει νε - κρόν μα - λι - ; read μα - λι, not $\tilde{\omega}$ in D.
 d' c' d' e' d' c' b' a b- d' c'

12. B: αυ - τος αν - ε - στη αυτ - εξ - . 14-15. We are obliged to
 g b a g- c' c' c' a

follow B. There are probably two mistakes in D, but B's version differs so much that we cannot use it to correct D. The text of B reads

thus: δευ - τε ἰ - δε - τε ἰ - ου - δαί - οι (15) πῶς οὐ δι - ἐρ - ρη - ξε

τὰς σφρα - γί - δας (β = g) ὁ; B² also differs widely from D and reads

δευ - τε ἰ - δε - τε ἰ - ου - δαί - οι πῶς οὐ δι - ἐρ - ρη - ξε τὰς κτλ. =
 e-f g f ef d ef af g- ga'g ef g g' f e' d

B¹. The remaining variants are unimportant. We resume D at τὸν (in line 16).

Mode II No. 9.

D f. 282 b; B p. 173. — From b.

(1) Δευ - τε λα - οὶ προσ - κυ - νή - σω - μεν (2) τὸν ἐκ νε - κρών ἀ -
 να - στάν - τα (3) καὶ πάν - τας φω - τί - σαν - τα (4) καὶ ἡ - μῶν τὸ
 γέ - νος ἐ - λευ - θε - ρώ - σαν - τα (5) ἐκ τῆς τοῦ Ἀι - δου τυ - ραν -
 νί - δος (6) δι - ἀ τῆς τρι - η - μέ - ρου αὐ - τοῦ ἐ - γέρ - σε - ως.

Mode II No. 10.

D f. 282 b; B p. 174. — From g.

(1) Ἐν τῷ σταυ-ρῷ προσ-η-λω-θείς Χρι-στέ (2) ὁ - πό τῶν πα-ρα-
νό-μων (3) ἐν νε-κροῖς ἐ-λο-γί-σθης (4) ὁ ἀ-θά-να-τος
Λό-γος (5) καὶ ἐξ-αν-έ-στης ὡς Θε-ὸς (6) τρι-
ῆ-με-ρος ἐν δό-ξη (7) δω-ρού-με-νος τῷ κό-σμῳ
(8) ζω-ήν αἰ-ώ-νι-ον καὶ τὸ μέ-γα ἔ-λε-ος.

D: β ; B: f (cf. Wellesz, *Hymnen d. Sticher. f. Sept.* p. XXIV and p. 60—2). D is certainly wrong, as the general agreement with B and the latter's signature β (= b) after line 2 clearly prove. 4. B:

αθα-νά-τος λο-γος; B²: -τος λο-
a b g c' b- b c' a b-

Mode II No. 11.

D f. 282 b; B p. 174. — From b.

(1) Ὡς ὁ - ρά - θης Χρι-στέ ἐν τῷ σταυ-ρῷ καθ-η-λού-με-
dim. accel.
νος (2) τῶν κτι-σμά-των αἱ μορ-φαὶ ἡλ-λοι-ώ-

θη-σαν (3) καὶ στρα-τι-ῶ-ται τὸ ἀπ-άν-θρω-πον ἐν-
δει-κνύ-με-νοι (4) τὴν πλευ-ράν σου λόγ-χῃ ἐ-κέν-
τη-σαν (5) τά-φον Ἐ-βραῖ-οι σφρα-γί-σαι ἢ-τή-σαν-το
(6) ἀ-γνο-οῦν-τές σου τοῦ θα-νόν-τος τὴν ἐξ-ου-σί-αν
(7) ὁ δι-ὰ σπλάγ-χνα οἱ-κτιρ-μῶν
(8) πάν-τα κα-τα-δε-ξά-με-νος (9) καὶ τρι-ῆ-με-
ρος ἐκ τά-φου ἀ-να-στάς (10) Κύ-ρι-ε δό-ξα σοι.

3. B: στρατι-ῶ-ται το ἀπ-άν-θρώ-πον. 5. Read σφρα-γί-
b'a g-ab a b d'c' d' c'g a-

with B. 8. B: κα-τα-δε-. 9. B: ἀ-να-στάς. 10. κύ-.—The
c'g a a c' g' f ef

melody of this hymn shows more dramatic force than we usually find in the present series. Many of the ornamental phrases are conventional and are frequent in the Menaea. There are traces of rhyme in the first few lines. The words closely resemble Alphab. Mode II, No. 2.

Mode III No. 1.

D f. 283; B p. 174; Par. 104. — From a.

(1) Τὸν σταυ - ρόν σου τὸν τί - μι - ον (2) προσ-κυ-νοῦ-μεν Χρι-στέ

(3) καὶ τὴν ἀ - νά-στα-σιν σου (4) ὑμ-νοῦ-μεν καὶ δο - ξά - ζο - μεν

(5) τῷ γὰρ μώ-λω-πί σου (6) ἡ - μεῖς οἱ πάν-τες ἰ - ά - θη - μεν.

B has an alternative signature, which is not very clear, perhaps:

.. f g fe f g a- 3. B: καὶ τὴν ἀ-νά-. 4. B²: υμνουμέν καὶ
d' bc' d' b a a d'- a b

δοξ-; B³: καὶ δοξ-. 4. fin. B has signature of πλ'α' (= a). 5. Read

with B μωλώ-, not =; the rest of the phrase agrees with B² where

B¹ has μωλω-πι σου υ-μεις. 6. Read with B παν-τες, not =, which is carelessly written in D.

Mode III No. 2.

D f. 283; B p. 174; Par. 104. — From a.

(1) Ὑμ-νοῦ-μεν τὸν Σω-τῆ-ρα (2) τὸν ἐκ τῆς παρ-θέ - νου σαρ-κω - θέν -

τα (3) δι' ἡ - μᾶς γὰρ ἐ - σταυ-ρώ - θη (4) καὶ τῇ τρί-τῃ ἡ -

μέ-ρα ἀν - έ - στη (5) δω-ρού-με-νος ἡ - μῖν τὸ μέ - γα έ - λε - ος.

2. B: τῆς παρ-θέ-; B²: τῆς παρ-θέ-; hence read -θέ in D which
bc' d' e'f' b c' e'f'

has confused the two versions. 3. B: -μας γὰρ... -ρώ - θη. 5. Read
e'f' d' a-bc' a-
in D η - μιν, not =; B: =.

Mode III No. 3.

D f. 283; B p. 174; Par. 104. — From c'.

(1) Τοῖς ἐν Ἀι - δη κα - τα - βᾶς (2) Χρι-στός εὐ - αγ - γε - λί -

σα - το (3) θαρ-σεῖ - τε λέ - γων (4) νῦν νε - νί - κη - κα

(5) ἐ - γώ εἰ - μι ἡ ἀ - νά - στα - σις (6) ἐ - γώ υ - μᾶς

ἀν - ά - ξω (7) λύ - σας θα - νά-του τὰς πύ - λας.

Signature wrong in D, but right in B: =, alternative =

(= c'): the neumes agree. 2. B: χρι-στός; B²: χρι-στός; in D read
d' d' bc' d'

-στός, not =. 3. λε-γών: the dot is a mistake. 4-5. B: νυν νε-νι-
bc' e' d'-e'

κη-κα·ε-γώ εἰ-μι. 6. B: ε-γώ υ-μας αν-. 7. λυ-σας θα-.
c'- c' d' d' bc' a b g a b a g c' b c' a c' b

—The Paracletice has a comma before λέγων in line 3 which would come in the middle of a musical phrase.

Mode III No. 4.

D f. 283; B p. 174; Par. 105. — From a.

Intonation B, v. inf.

(1) Οἱ ἀν - α - ξί - ως ἐ - στῶ - τες (2) ἐν τῷ ἁ - χράν - τῳ σου
οἱ - κῳ (3) ἐ - σπε - ρι - νὸν ὑμ - νον ἁ - να - πέμ - ψω - μεν
(4) ἐκ βα - θέ - ων κραυ - γά - ζον - τες (5) Χρι - στὲ ὁ Θε - ὅς
(6) ὁ φω - τί - σας τὸν κό - σμον (7) τῇ τρι - η - μέ - ρῳ ἁ - να - στά -
σει σου (8) ἐξ - ε - λοῦ τὸν λα - ὄν σου (9) ἐκ
χει - ρός τῶν ἐχ - θρῶν σου φιλ - ἄν - θρω - πε.

3. Par.: ἀναμέλπομεν; D: ἀναπειμῶμεν. B: ἁ - νᾶ -. 4. Division of syllables clear in B. || B: ᾱ̃ - ᾱ̃ -. 5. fin. B²: signature βαρύς. 6-7. B: ḅ a

κό - σμον τῇ τρι - η - μέ -. 7. B²: ἁ - νᾶ - στά - σεις σου ἡ̃ . 9. B: c' a g b c' d' d' f' d' - c' - c' - (= c')

χει - ρός τῶν -; B²: χεῖ - ρός . Intonation in B obscure, probably d' b c' a a d' b c'

ἁ - νε - α νες

Mode III No. 5.

D f. 283 b; B p. 176; Par. 112. — From c'.

(1) Ὑμ - νον ἐ - ω - θι - νὸν (2) αἱ μυ - ρο - φό - ροι γυ - ναῖ - κες
(3) τὰ δά - κρυ - α προσ - ἐ - φε - ρον Κύ - ρι - ε (4) εὐ - ω - δί - ας γὰρ
ἁ - ρώ - μα - τα κατ - ἐ - λα - βον (5) τὸ μνη - μά σου κατ - ἐ - χου - σαι
(6) τὸ ἁ - χραν - τὸν σου σῶ - μα (7) μυ - ρί - σαι σπου - δά - ζου - σαι
(8) ἄγ - γε - λος καθ - ἡ - με - νος ἐ - πί τὸν λί - θον (9) αὐ - ταῖς εὐ - αγ - γε -
λί - σα - το (10) τί ζη - τεῖ - τε τὸν ζῶν - τα με - τὰ
τῶν νε - κρῶν (11) τὸν θά - να - τον γὰρ σκυ - λεύ - σας (12) ἀν - ἐ -
στη ὡς Θε - ὅς (13) παρ - ἐ - χων πᾶ - σι τὸ μέ - γα ἔ - λε - ος.

Signature obscure in D but clear in B. 2. B: μυρο - φό - ροι γυ̃ -. e' d' b

4. B: εὐ - ὠ - δί -. || Par.: κατέχουσαι; D: κατέλαβον, but both reverse f g c' the words in line 5. 5. Read μνη - with B, not -. 5. fin. Signature

in B: $\pi\lambda\alpha'$ (= a). 6. $\alpha\chi\rho\alpha\nu$ - clear in B. || B: $\sigma\omega\mu\alpha$; B² = D.
a- c' c'

7. fin. Signature in B $\tau\iota'$ (= c'). 10. B: $\tau\omicron\nu\zeta\omega\nu\tau\alpha\ldots\ldots\nu\epsilon\kappa\rho\omicron\nu$;
a c'- e' e'- c' c'

B² agrees here with D except for $\mu\epsilon\tau\alpha\tau\omega\nu\nu\epsilon\kappa\rho\omega\nu$. 11-12. B:
f' d' c' d'b c'-

$\tau\omicron\nu\theta\alpha\nu\alpha\tau\omicron\nu\gamma\alpha\rho\sigma\kappa\upsilon\lambda\epsilon\upsilon\sigma\alpha\varsigma\alpha\nu$; Par.: πατήσας; D: σκυλεύσας;
c' d'e' d' c' c' b c'd' c'b a

B²: $\tau\omicron\nu\theta\alpha\nu\alpha\tau\omicron\nu\gamma\alpha\rho\sigma\kappa\upsilon\lambda\epsilon\upsilon\sigma\alpha\varsigma$ (12) $\alpha\nu\epsilon\sigma\tau\eta\omega\varsigma\theta\epsilon\omicron\varsigma$
c' e' d' c' d' c' c'd' c' a b c' a b g a-
($\pi\lambda\alpha' = a$).

Mode III No. 6.

D f. 283 b; B p. 177; Par. 112. — From a.

(1) Έξ-α-στρά-πτων ἄγ-γε-λος (2) ἐ-πὶ τὸ μνη-μά σου — τὸ ζω-ο-
ποι-όν (3) ταῖς μυ-ρο-φό-ροις ἔ-λε-γεν (4) Ἐ-κέ-νω-σε τοὺς
τά-φους ὁ λυ-τρω-τής (5) ἐ-σχύ-λευ-σε τὸν Ἄι-δην (6) καὶ
ἀν-έ-στη τρι-ή-με-ρος (7) ὡς μό-νος Θε-ὸς καὶ παν-το-δύ-να-μος.

1. B: $\epsilon\chi\alpha\sigma\tau\rho$ -. 2. B: $\mu\eta\mu\alpha\sigma\upsilon\tau\omicron\zeta\omega\omicron\pi\omicron\iota\omicron\nu$; B²: $\mu\eta\mu\alpha$
a a d' c' d'-e' e' d' c' c'b c'- d'e' c'
 $\sigma\upsilon\tau\omicron\zeta\omega\omicron\pi\omicron\iota\omicron\nu$; in D read $\pi\omicron\iota$ -, not \rightarrow . 4. B: $\tau\alpha\phi\omicron\upsilon\varsigma$;
c-d'e' f' d' c' c' c'

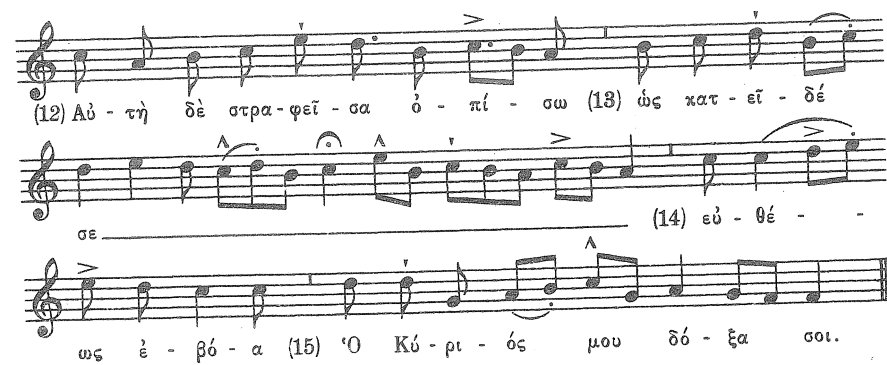
B²: $\epsilon\kappa\epsilon\nu\omega\sigma\epsilon\tau\omicron\upsilon\varsigma\tau\alpha$ -. 5. B: $\tau\omicron\nu\alpha$ -.; B² = D. 6. B²: $\tau\rho\iota\eta$ -.
a c' c' c' c'b c'd' d'b c'- c'b c'

7. B²: adds a Kylisma over $\mu\omicron$ - which would give $\mu\omicron$ - - - - νος.
This ornament is rare except over final syllables. a- b a b g a g

Mode III No. 7.

D f. 283 b; B p. 177; Par. 113. — From a.

(1) Εἰς τὸ μνη-μα σὲ ἐπ-ε-ζή-τη-σαν (2) ἐλ-θοῦ-σαι τῇ μι-
ᾷ τῶν, σαβ-βά-των (3) Μα-ρί-α ἡ Μαγ-δα-λη-νή (4) μὴ εὖ-
ροῦ-σα δέ ὦ-λο-φύ-ρε-το (5) κλαυ-θμῶ βο-ῶ-σα
(6) Οἱ-μοι Σω-τήρ μου (7) ἐ-κλά-πης πάν-των βα-σι-λεύς (8) Ζεῦ -
γος — δὲ — ζο-η-φό-ρων ἄγ-γέ-λων (8) ἐν -
δο - - - - - θεν — τοῦ μνη-μεί-ου ἐ-βό-α (9) Τί κλαί-
εις ὦ γύ-ναι (10) Κλαί-ω φη-σὶν ὁ-τι ἡ-ραν τὸν Κύ-
ρι-ὸν μου τοῦ τά-φου (11) καὶ οὐκ οἶ-δα ποῦ ἔ-θη-καν αὐ-τόν



Signature $\text{---} \text{---} \text{---}$ (=a) in both MSS. This shows that the first note in D is wrong. We follow B: $\text{εἰς} \text{---} \text{το} \text{---} \text{μνη} \text{---} \text{μα} \text{---} \text{σε} \text{---} \text{ἐπ} \text{---} \text{ε} \text{---} \text{ζη} \text{---} \text{τη} \text{---} \text{σαν}$
 $g \ a \ bc' \ g \ a - b \ c' \ e' \ d' \ e'$

$\text{ἐλ} \text{---}$; B²: $\text{μνη} \text{---} \text{μα} \text{---} \text{σε}$. The whole phrase is corrupt in D. 3. B: $\text{μα} \text{---}$
 $b \ c' \ ga \ a -$

$\text{ρι} \text{---} \text{α} \text{---} \text{η}$. 4-5. B: $\text{μη} \text{---} \text{εὐ} \text{---} \text{ρου} \text{---} \text{σα} \text{---} \text{δε}$; B²: $\text{εὐ} \text{---} \text{ρου} \text{---} \text{σα} \text{---} \text{δε}$. Read in
 $g \ c' b \ c' \ f \ a \ bc' \ g \ a - \ ga \ c' \ ga \ a -$

D $\text{ω} \text{---} \text{λο} \text{---}$, not --- ; B continues $\text{ω} \text{---} \text{λο} \text{---} \text{φύ} \text{---} \text{ρε} \text{---} \text{το} \text{---} \text{κλαυ} \text{---} \text{θυμῶ} \text{---} \text{βο} \text{---}$;
 $b \ c' \ d' \ c' \ c' \ c' \ d' - e' \ b$

B²: $\text{---} \text{ρε} \text{---} \text{το} \text{---} \text{κλαυ} \text{---} \text{θυμῶ} \text{---} \text{βο} \text{---}$. In D read $\text{κλαυ} \text{---} \text{θυμῶ}$, not --- .
 $c' b \ a \ a \ c' - d' \ b$

6-7. In D read $\text{---} \text{τηρ}$ with B, not --- , and $\text{---} \text{κλα} \text{---}$, not --- . This brings

D into line with B. || 7. Par.: Πῶς ἐκλάπης. 8. Read $\text{ζευ} \text{---}$ with B, not --- . D gave the usual neumes for this phrase forgetting that he had reached f not a. The augmented fourth may be allowed here, as b η is like an appoggiatura to c' and the phrase is familiar. 9-10. There are several more commas in the Paracletice, where no punctuation is given by the MSS. 10. B: $\text{κυ} \text{---} \text{ρι} \text{---} \text{ον} \text{---} \text{μου} \text{---} \text{του} \text{---} \text{τα} \text{---} \text{φου}$.
 $e' \ d' \ d' \ c' \ b \ c' \ a -$

11. fin. B has signature of βαρύς, then $\text{αυ} \text{---} \text{τη} \text{---} \text{δε}$, where we should
 $bc' \ a \ b$

understand b-natural, which is again an appoggiatura to c'. 13. The notes over σε are corrupt in D; we borrow from B: $\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$
 $d' - e' - d' c' d' b$

$\text{c' - e' b c' ba c' ba -}$. The last six notes are the Thema Haploun.

14. B: $\text{ευ} \text{---} \text{θε} \text{---}$.
 $a \ c' - e'$

Mode III No. 8.

D f. 284; B p. 177; Par. 113. — From c'.

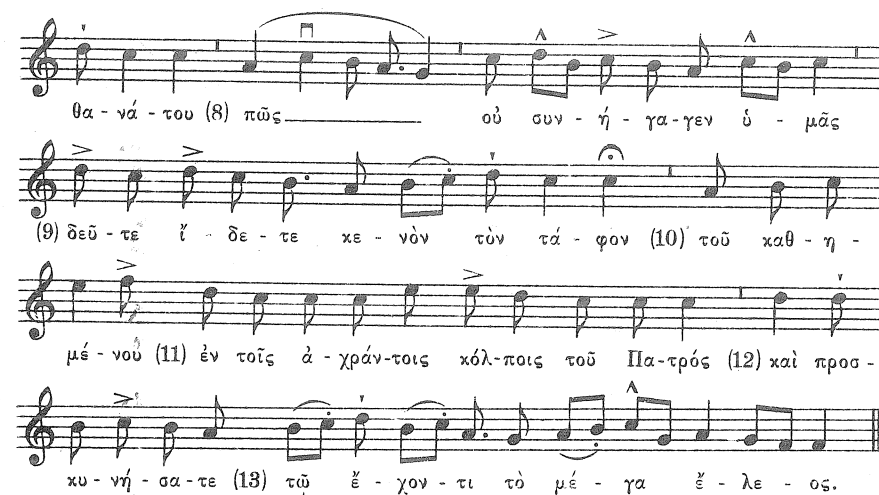




There are very few punctuation-dots in either MS. 4-5. B: $\bar{\epsilon}\bar{\nu} \bar{\tau}\bar{\eta}$ c' d'e' $\bar{\gamma}\bar{\lambda}\bar{\omega}\bar{\varsigma}\bar{\sigma}\bar{\eta}$ $\bar{\tau}\bar{\eta}\bar{\nu}$ $\bar{\tau}\bar{\rho}\bar{\upsilon}\bar{\phi}\bar{\eta}\bar{\nu}$; B²: $\bar{\tau}\bar{\eta}$ $\bar{\gamma}\bar{\lambda}\bar{\omega}\bar{\varsigma}\bar{\sigma}\bar{\eta}$ $\bar{\tau}\bar{\eta}\bar{\nu}$ $\bar{\tau}\bar{\rho}\bar{\upsilon}\bar{\phi}\bar{\eta}\bar{\nu}$ (5) $\bar{\kappa}\bar{\rho}\bar{\alpha}\bar{\nu}\bar{\gamma}\bar{\alpha}\bar{\zeta}\bar{\omega}\bar{\nu}$ e' d' c' d' b c' - d' e' d' c' c' c' b c' g $\bar{\kappa}\bar{\alpha}\bar{\iota}$ $\bar{\lambda}\bar{\epsilon}$ -. 6. fin. No dot after $\sigma\tau\alpha\upsilon\rho\omega\theta\epsilon\iota\varsigma$ in either MS but the imitation a' f- of the music in lines 7 and 8 shows clearly that a division is needed. 9. Antikenoma indicates the highest point of an up-and-down progression.

Mode III No. 9.

D f. 284; B p. 178. — From a.



Corrupt intonation in D. We have supplied the usual syllables; the MS has ανεεε only. Probably begin with $\bar{\epsilon}\bar{\nu}$. 1. B: $\bar{\epsilon}\bar{\nu}$ - $\bar{\rho}\bar{o}\bar{\upsilon}$ - $\bar{\sigma}\bar{\alpha}$ a' f- $\bar{\eta}$ $\bar{\mu}\bar{\alpha}\bar{\gamma}$ - $\bar{\delta}\bar{\alpha}$ - $\bar{\lambda}\bar{\eta}$ - $\bar{\nu}\bar{\eta}$ $\bar{\mu}\bar{\alpha}$ - $\bar{\rho}\bar{\iota}$ - $\bar{\alpha}$; D has an obscure and probably a a a a d' b c' g wrong signature before ἡ. We should almost certainly reject this signature and read $\bar{\epsilon}\bar{\upsilon}\bar{\rho}\bar{o}\bar{\upsilon}$ (not $\bar{\epsilon}\bar{\nu}$) - $\bar{\sigma}\bar{\alpha}$ and so bring the MSS into line. The other musical variants in this hymn are unimportant. 10. Read $\bar{\tau}\bar{o}\bar{\upsilon}$ $\bar{\kappa}\bar{\alpha}\bar{\theta}\bar{\eta}\bar{\mu}\bar{\epsilon}\bar{\nu}\bar{o}\bar{\nu}$ from U. The other MSS are corrupt. Prof. Höeg very kindly copied the text of U and sent it to me. 13. Read $\bar{\tau}\bar{\omega}$ $\bar{\epsilon}\bar{\chi}\bar{o}\bar{\nu}\bar{\tau}\bar{i}$ again from U; D: $\bar{\tau}\bar{o}\bar{\nu}$ $\bar{\epsilon}\bar{\chi}\bar{o}\bar{\nu}\bar{\tau}\bar{\alpha}$.

Mode III No. 10.

D f. 284 b; B p. 178. — From a.



(4) πῶς ἐ - ψεύ - σα - σθε κα - τὰ τοῦ Σω - τῆ - ρος (5) εἰ ἐ - συ - λή - θη ὁ θη - σαυ - ρός (6) αἶ - τι - οἱ οἱ τη - ροῦν - τες (7) εἰ δὲ ἀν - ἐ - στη ἐκ νε - κρῶν (8) τί οὐ πι - στεύ - ε - τε πα - ρά - νο - μοι (9) ἀ - κού - ον - τες τοῦ προ - φη - του βο - ῶν - τος (10) Αὐ - τη ἡ ἡ - μέ - ρα ἦν ἐ - ποί - η - σεν ὁ Κύ - ρι - ος (11) ἀ - γαλ - λι - α - σώ - με - θα καὶ εὐ - φραν - θῶ - μεν ἐν αὐ - τῇ.

2. B: $\bar{\kappa}\alpha\iota\ \sigma\bar{\phi}\rho\alpha - \gamma\bar{\iota}$; B²: $\bar{\kappa}\alpha\iota\ \sigma\bar{\phi}\rho\alpha - \gamma\bar{\iota}$. 3-4. B: $\eta - \mu\bar{\iota}\nu$ (4) $\pi\bar{\omega}\varsigma$
 $\epsilon\ f\ c'$ $g\ a\ c'$ $c'b\ a - c' - d'$
 $\epsilon - \psi\epsilon\upsilon - \sigma\alpha -$. 4. fin. Signature in B: $\bar{\iota}\bar{\iota}$ (= c'). 7-8. B²: $\epsilon\bar{\kappa}\ \nu\epsilon - \kappa\rho\omega\nu$
 $b - c'd' c'b$ $g\ a\ b - c'$

(8) $\tau\bar{\iota}\ \bar{o}\bar{\upsilon}\ \pi\bar{\iota}\sigma - \tau\bar{\epsilon}\upsilon -$. 8. fin. Signature in B: $\pi\lambda.\alpha'$ (= a).—We have omitted one or two trifling variants in B.

Mode III No. 11.

D f. 284 b; B p. 178. — From a.

(1) Τὸ ἀν - θρώ - πι - νον οἱ - κτεί - ρας ἐ - λε - ῆ - μων (2) προσ - ε - λά -

βου τὴν σάρ - κα ἐκ Παρ - θε - νου (3) τῷ σταυ - ρῷ προσ - η - λω - θείς (4) πῶς καὶ ἔ - θνη - ξας σαρ - κὶ δι' ἡ - μᾶς (5) ἀλλ' ἐν τῷ 'Αι - δῇ κατ - ελ - θὼν (6) ἡ - γει - ρας τοὺς δε - σμί - ουσ (7) καὶ θα - να - τῷ - σας τὴν φθο - ράν (8) συν - ἡ - γει - ρας ᾧ - παν - τας τοὺς ἀ - γί - οους σου (9) δο - ξά - ζον - τας καὶ βο - ῶν - τας ἀ - παύ - στως (10) Αὐ - τη ἡ ἡ - μέ - ρα ἦν ἐ - ποί - η - σεν ὁ Κύ - ρι - ος (11) ἀ - γαλ - λι - α - σώ - με - θα καὶ εὐ - φραν - θῶ - μεν ἐν αὐ - τῇ.

1. fin. Signature βαρύς (= f) in B. 2. B²: $\sigma\bar{\alpha}\rho - \kappa\bar{\alpha}\ \kappa\tau\lambda.$ = D; B¹: $c' a$
 $\pi\bar{\alpha}\rho - \theta\epsilon -$. 3. B: $\pi\rho\sigma\eta\lambda\omega - \theta\epsilon\bar{\iota}\varsigma$. 4. Read with B καὶ, not $\bar{\kappa}\alpha\iota$. 4. fin.
 $d'b\ c' - a - c'$
 Signature $\bar{\iota}\bar{\iota}$ (= c') in B. 7. B²: $\bar{\nu}\alpha - \tau\bar{\omega} - \sigma\bar{\alpha}\varsigma\ \tau\bar{\eta}\nu\ \phi\theta\bar{o} -$. 8. B:
 $d' c' b' a\ b$
 $\sigma\upsilon\nu\eta - \gamma\bar{\epsilon}\bar{\iota} - \rho\bar{\alpha}\varsigma$; B²: $\bar{\gamma}\bar{\epsilon}\bar{\iota} - \rho\bar{\alpha}\varsigma\ \bar{\alpha} -$. 8. fin. Signature $\pi\lambda.\alpha'$ (= a) in B.
 $e' b\ e' d' c'$
 10. B²: $\sigma\bar{\epsilon}\nu\ \bar{o}$. 11. B: $\bar{\lambda}\bar{\iota} - \bar{\alpha} - \bar{\sigma}\bar{\omega} - \dots \bar{\kappa}\bar{\alpha}\bar{\iota}\ \bar{\epsilon}\bar{\upsilon} -$. The conclusion is
 $d' e' b\ c' d' b' a$
 the same as in the last hymn, but is rather less inappropriate here.

Mode IV^{)} No. 1.*

D f. 285; B p. 179; Monacensis 471 f. 297 (Facsimile in Christ - Paraniakas, Anthologia ad fin.); Par. 153. Below we print above the line the Coislin Notation, copied from Cod. Sinaiticus 1214, the Round Notation, from Cod. B, under the line.

Sin.:
 (1) δευ - τε αν - υμ - νη - σω - μεν λα - οι (2) την του σω - τη - ρος
 B:
 τρι - η - με - ρον ε - γερ - σιν (3) δι' ης ε - λυ - τρω - θη - μεν (4) των
 του α - δου α - λυ - των δε - σμων (5) και α - φθαρ - σι - αν και ζω - ην
 B²:
 D:

The Coislin Neumes are, in the main, an aid to memory and could only be used by a singer who knew the tune by heart. The Round Notation fills in all the progressions, though, as different versions in that notation are found, we are not always sure which of them is the most exact reproduction of the earlier form. The shapes of the Neumes differ very slightly. The Dipole is rather longer in the Coislin, the Klasma is v-shaped (v), the Piasma has two straight strokes, the Apoderma here has the shape —. But none of these can possibly be mistaken. The other rules are

(1) all interval-signs except Duo Kentemata have an indeterminate value. (2) Subsidiary-signs standing alone represent conventional phrases which the singer could remember by heart. (3) An annulled ascending sign may stand alone and be annulled by a remembered Ison or descending sign.

The key is given below the staff notation.

1. init. We cannot be certain whether f g or c g is the first step — but I assume the latter to match the Round versions. || - υμ - : Bareia qualifies a remembered phrase; so also the Xeron Klasma over -oi. 2. -τη-: Sin. here an ascending second (z), Mon. —. || τρι-η-: ascending sign to be remembered over the Dipole? || ε-: Oligon supplied from memory over Dipole. || -γερ-: the Klasma may qualify some remembered note: we might have g' d after f- but this is uncertain. 3-4. The Coislin is not an exact match either for B¹ or B² but resembles both. 4. α-λυ-: intervals remembered; so also twice in line 5.

*) All hymns of this section read from g unless marked otherwise.

Version from Monac. 471. (Under the Greek text transcription in letters from Sinai 1214.)

(1) Δευ - τε αν - υμ - νη - σω - μεν λα - οι (2) την του σω - τη - ρος
 Sin. c g g a f g f e g g a g e f g f
 τρι - η - με - ρον ε - γερ - σιν (πλ. β') (3) δι' ης ε - λυ - τρω - θη - μεν (4) των του 'Αι - δου α - λυ -
 g e f e d- g f e g- a f- e- e
 των δε - σμων (5) και α - φθαρ - σι - αν και ζω - ην
 f e e e e e f a g f g e f f e
 dim.

By careful comparison with B we can make out the two hands in Mon. although the reproduction is not always clear. 1. λαοι: the Ison looks rather like a Petaste; D is confused, but B gives clearly

af g; B²: λα - οι (probably). 2. Read in Mon. τρι - η (not τρι - η)

-με- (as B clearly gives). The other signs belong to Mon.² but are wrong. 2. fin. Signature also in B and D. 3-4. Mon.²: - τρω - θη -

f de
 μεν των... αλυ, not α. 4. fin. Signature wrong in Mon. as β = g.
 e- a

Read the same signature as in line 2: πλ. β'. 5. init. και om. D.

παν - τες ε - λα - βο - μεν κρα - ζον - τες (6) ο σταυ - ρω - θεις
 B²: — —
 και τα - φεις και α - να - στας (7) σω - σον η - μας τη α - να - στα - σει
 σου (8) μο - νε φιλ - αν - θρω - πε.

6. Text of Sin. uncertain, apparently ο (or ζ) σταυ-; dots rather faint. Kentema over Ison is a rare and perhaps impossible combination. We may read provisionally α ζ which gives the same notes as B¹. || -θεις: the Diple answers to the lengthening implied by the Double Apostrophus. || -ναστας: intervals remembered. 8. fin.: intervals remembered. In these familiar formulae lay the key to the whole system.

παν - τες ε - λα - βο - μεν (δ=g) κρα - ζον - τες (6) ο σταυ - ρω -
 d - g g d e d c g f - g g a b a
 θεις και τα - φεις και αν - α - στας (7) σω - σον η - μας τη α - να -
 g - b a c a b a g b g a - a - g f g a d f g
 Var. 1. 3. D:
 στα - σει σου (8) μο - νε φιλ - αν - θρω - πε. δι' ης ε - λυ - τρω - θη - μεν
 b a g b a. g a - b g - g -

6. B²: τα - φεις και α - να - στας. 7-8. Mon.²: -στα - σει σου (8) μο - νε
 c' b a' g a a- a g f e d ef
 φιλ - αν - θρω -. The other variants are unimportant.
 g f-g g-

Mode IV No. 2.

D f. 285; B p. 179; Par. 153.

(1) Αγ - γε - λοι και αν - θρω - ποι Σω - τήρ — (2) την σην υμ - νοῦ -
 σι τρι - ή - με - ρον ε - γερ - σιν (3) δι' ης κατ - ηυ -
 γά - σθη της οι - κου - μέ - νης τα πέ - ρα - τα (4) και της δου -
 λεί - ας του έχ - θροῦ (5) παν - τες ε - λυ - τρω - θη - μεν κρα -
 ζον - τες (6) ζω - ο - ποι - ε παν - το - δύ - να - με Σω - τήρ



Intonation in D: $\alpha - \alpha - \alpha - \gamma\iota - \alpha - \alpha$. The third sign is not the g-fe fe d' c- g Hyporrhoe \mathfrak{s} but the Psephiston (sforzando). 1-2. B² has nearly the same variant as in Mode IV, No. 1, line 1: $\kappa\alpha\iota \alpha\bar{\nu}\theta\rho\omega\text{-}\pi\omega\iota \sigma\omega\text{-}\tau\eta\rho$;
a g f' e f g

B: $\text{-}\tau\eta\rho \tau\eta\nu \sigma\eta\nu \upsilon\mu\text{-}\nu\omega\text{-}$; B²: $\upsilon\mu\text{-}\nu\omega\text{-}$; read in D: $\epsilon\text{-}\gamma\epsilon\rho\sigma\iota\nu$, not $\text{-}\gamma\epsilon\rho\sigma\iota\nu$.
gfg' ef g f fg fe fg

3-4. B: $\eta\varsigma \kappa\alpha\tau\text{-}\eta\upsilon\text{-}\gamma\alpha\text{-}\sigma\theta\eta \tau\eta\varsigma \omicron\iota\text{-}\kappa\omega\text{-}\mu\epsilon\text{-}\text{-}\text{-}\nu\eta\varsigma \tau\alpha \pi\epsilon\text{-}\rho\alpha\text{-}\tau\alpha$
g e fd e-f f a a a a' d ef afgf e- e

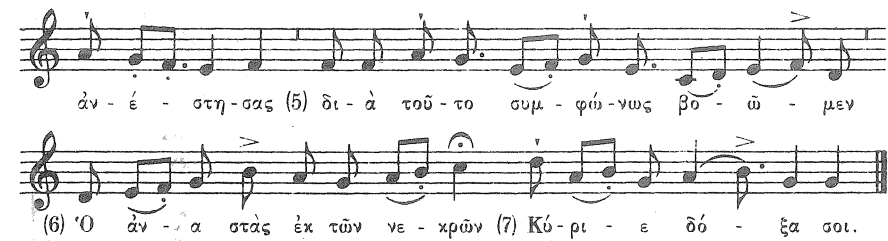
(4) $\kappa\alpha\iota \tau\eta\varsigma \delta\omega\upsilon\text{-}$. 6. B: $\zeta\omega\text{-}\omicron\text{-}$; B²: $\zeta\omega\text{-}\omicron\text{-}\pi\omega\iota\text{-}$, this is an inferior
e e f f g f f b \flat a

reading as b-flat does not properly belong to this Mode. B² then has
 $\text{-}\tau\omicron\text{-}\delta\upsilon\text{-}\nu\alpha\text{-}\mu\epsilon \sigma\omega\text{-}\tau\eta\rho$. 7-8. Although the progression aba usually
c' b a' g a a-

suggests b \flat , yet here an accidental would disturb the Mode, so that
b \sharp should be kept. B ends $\mu\omicron\text{-}\nu\epsilon \phi\iota\lambda\text{-}\alpha\bar{\nu}\text{-}\theta\rho\omega\text{-}\pi\epsilon$. It will be seen
g fe d f-a g- g
that both endings are strictly conventional.

Mode IV No. 3.

D f. 285 b; B p. 179; Par. 153.

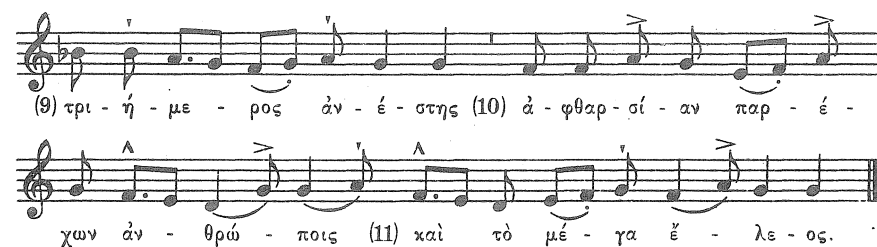


We omit several trifling variants in this hymn. 1. B: $\text{-}\epsilon\text{-}\tau\tau\iota\text{-}\psi\alpha\varsigma$;
g f f
B² = D. 3. Enarxis, a mute subsidiary, marking the beginning of a
phrase, added in B². 5. Read with B βο - ῶ -, not $\text{-}\omega$ merely.

Mode IV No. 4.

D f. 285 b; B p. 179; Par. 153.

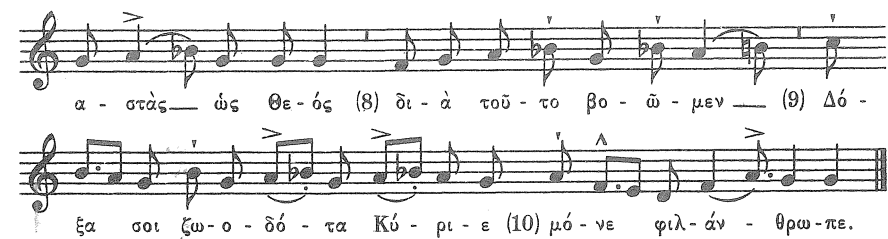
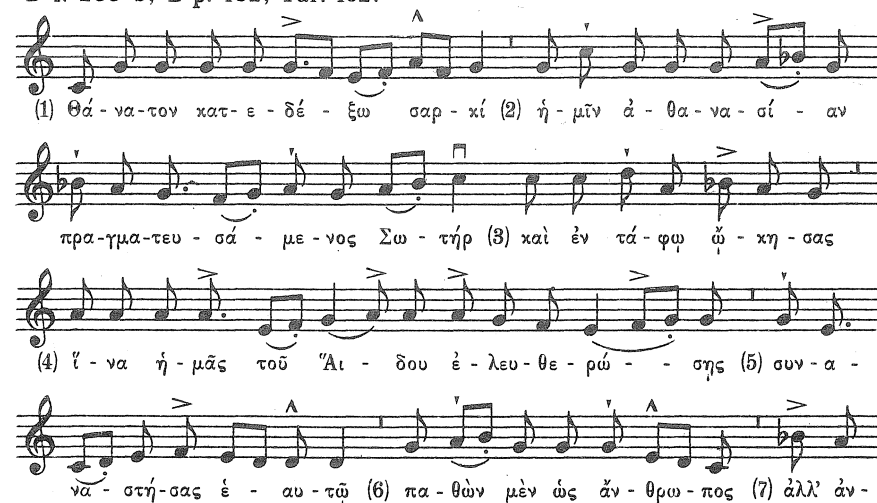




1. κυρι - ε: add (with B) an Apostrophus. 2. Here b-flat in descent is probable, though not essential. 4. B: $\alpha - \phi\rho\alpha - \sigma\tau\omicron\varsigma$, recalling line 2.
 $c' \ b \flat \ a$
 4-5. B: $\epsilon\rho - \mu\eta - \nu\epsilon\upsilon - \tau\omicron\varsigma$ (5) και η εις $\alpha - \delta\omicron\upsilon\kappa\alpha\theta -$. 7. B: $\tau\omicron\iota\varsigma \alpha\gamma - \gamma\epsilon -$
 $a \ f \ g \ f \ c - \ f \ f \ f \ g \ a \ f \ a \ f \ d \ f - g$
 $\lambda\omicron\iota\varsigma$; B²: $-\gamma\epsilon - \lambda\omicron\iota\varsigma$. 9. B: $\tau\rho\iota - \eta - \mu\epsilon - \rho\omicron\varsigma \alpha\nu - \epsilon - \sigma\tau\eta\varsigma$ πλ.δ' (= g);
 $g \ f - ga \ g \ g \ b \flat \ a \cdot g \ f g \ b \flat \cdot g - \ g -$
 B²: $\alpha\nu - \epsilon -$. 10. B: $\alpha - \phi\theta\alpha\rho - \sigma\iota - \alpha\nu \pi\alpha\rho -$. 11. B: $\epsilon - \lambda\epsilon - \omicron\varsigma$; B²=D.
 $b \flat \ f \ g - \ g \ g \ a \ g \ f \ f - g \ g - \ g$

Mode IV No. 5.

D f. 285 b; B p. 182; Par. 162.



1. B: $-\delta\epsilon - \xi\omega$. 2. B: $\sigma\omega - \tau\eta\rho$. 3. B²: $\tau\alpha - \phi\omega \phi - \kappa\eta - \sigma\alpha\varsigma$ 5. B:
 $a' \ g \ f \ g \ c' - \ d' \ c' \ b \flat \ a \ g$
 $\sigma\upsilon\nu - \alpha - \nu\alpha$ 6-7. B: $\mu\epsilon\nu \omega\varsigma \alpha\nu - \theta\rho\omega - \pi\omicron\varsigma$; B² = D. Signature in
 $ga \ e \cdot d \ c \ d \ g \ g \ a \ e \cdot d \ c$
 B² α (= a) looks forward; D: $\alpha\lambda\lambda' = b \flat$; B¹: $\alpha\lambda\lambda' \alpha\nu - \alpha - \sigma\tau\alpha\varsigma$
 $ab \flat \ a \ g \ f - g$
 $\omega\varsigma \theta\epsilon - \omicron\varsigma$. 8. $\delta\iota - \alpha \tau\omicron\upsilon - \tau\omicron$; in D read $\delta\iota - \alpha \tau\omicron\upsilon -$ (the characters
 $g \ g \ g - a \ f \ g \ a \ ab \flat$
 are blurred). 8-9-10. B: $\beta\omicron - \omega - \mu\epsilon\nu$ (9) $\delta\omicron - \xi\alpha \sigma\omicron\iota \zeta\omega - \omicron - \delta\omicron - \tau\alpha$
 $g \ b \ a - b \ c' \ b \cdot a \ g \ a' \ f g \ a \ f \ g -$
 $\kappa\upsilon - \rho\iota - \epsilon$ (10) $\mu\omicron - \nu\epsilon \phi\iota\lambda - \alpha\nu - \theta\rho\omega - \pi\epsilon$; B²: $\phi\iota\lambda - \alpha\nu - \theta\rho\omega -$
 $a \ g \ f \ g \ f \ e \ f - g \ g - \ g \ d \ f - ga \ g$

Mode IV No. 6.

D f. 286; B p. 182; Par. 162.



(5) καὶ γὰρ τοῦ θα - νά - του κατ-αρ - γή-σας τὴν ἰ - σχύν (6) τοῖς τε -
 θνε - ῶ - σι πᾶ - σιν ἀ-φθαρ-σί-αν παρ - έ-σχες (7) τῇ ἀ - να -
 στά-σει σου Σω - τήρ (8) ζω - ο - δό - τα Κύ - ρι - ε δό - ξα σοι.

1. B²: ε - σχι - σθη - σάν σω - τηρ. 2. B²: τῷ κρά - νι ---. 3. init.
 a g f e f g g fd ef ed
 Signature in B δ' (= g) looks forward to the next progression. 4. fin.
 Signature in B α' (= a) followed by -, confirming the progression.
 5-6. B: ἰ - σχύν τοῖς; B² = D. 6. fin. B has signature β' (= b)
 e c a
 probably a mistake for β' (= g), indicating the next step. We mark
 b^h which is much easier and more tuneful.

Mode IV No. 7.

D f. 286; B p. 182; Par. 162.

(1) Ἐπ - ε - θύ - μη - σαν γυ - ναῖ - κες (2) ἰ - δεῖν σου τὴν ἀν - ά - στα-σιν
 (3) Χρι - στέ - - ο θε - ός (4) ἡλ - θε προ-λα-βοῦ - σα Μα-ρί - - α
 ἡ Μαγ-δα - λη-νή (5) ἡῶ - ρε τὸν λί - θον ἀ - πο-κυ-λι-σθέν -
 τα τοῦ μνή - μα-τος (6) καὶ τὸν ἄγ - γε - λον καθ - ε - ζό - με -

νον (7) καὶ λέ - γον-τα (8) τί ζη-τεῖ - τε τὸν ζῶν - τα με - τά τῶν
 νε-κρῶν (9) ἀν-έσ - τη ὡς θε - ός (10) ἵ - να σώ-σῃ τὰ σύμ - παν-τα.

3-4. B: - γε ο; B²: - τε ο θε - ός (4) ἡλ -. 4. B: μα - ρι -. || Signature
 b^h g a-b g hg a- a f-g
 in B after this line δ' (= g a b). 5-6. B: - τος καί. 6. B:
 g-a f
 αγ - γε -. 7. B: καὶ λε - ; B² = D. 8. B: - τεῖ - τε τὸν ζῶν -.
 b^h g (dim.) af gf ga fe d f-g

Mode IV No. 8.

D f. 286; B p. 182; Par. 162.

(1) Ποῦ ἐ - στιν Ἰ - η - σοῦς (2) ὃν ἐ - λο - γί - σα - σθε φυ - λάτ -
 τειν (3) εἰ - πα - τε Ἰ - ου - θαῖ - οι. (4) Ποῦ ἐ - στιν
 (5) ὃν ἐ - θή - κα - τε ἐν τῷ μνή - μα - τι (6) τὸν λί - θον σφρα -
 γί - - σαν - τες (7) δό - τε τὸν νε-κρόν (8) οἱ τὴν ζω - ἡν -
 ἀρ - νη - σά - με - νοι. (9) δό - τε τὸν τα - φέν - - τα

(10) ἡ πι - στεύ - σα - τε τῷ ἁ - να - σταν - τι (11) καὶ ὁ - μεις
 σι - γή - ση - τε τοῦ Κυ - ρί - ου τὴν ἑ - γερ - σιν (12) οἱ
dim. λί - θοι κε - κρά - ξον - ται (13) μά - λι - στα ὁ ἁ - πο - κυ -
 λι - σθεῖς ἐκ τοῦ μνή - μα - τος (14) μέ - γα σου τὸ ἑ -
 λε - ος (15) μέ - γα τὸ μυ - στή - ρι - ον τῆς οἱ -
dim. κο - νο - μί - ας σου (16) Σω - τήρ ἡ - μῶν δό - ξα σοι.

3-4. B: εἰ - πα - τε 1 - ου - δαι - οἱ (4) που ε - στί - ν.
 c' g a b b fg b g- eff c g g-

6. B: σφρα - γί - . 7. B: νε - κρον. 8. Read αρ - with B, not - (a
 b- fg g-

very common mistake in D); B²: αρ - νη - σα - με - νοι. 10. B: πι -
 g f e d c- ba

στεν - σα - τε τῷ ἁ - να - ; B²: αν - α - σταν -. 11. B²: - μεις σι - γη - ση -.
 bc' b' ab c'a b a' af g- d' c' b a

Ibid. read with B κυ -, not -. 12. B: κε - κρα - ; B²: κε - κρα -. 13. B:
 af gf g f

-σθεις. || Read του with B, not >~; B has signature δ (= g a b)
 f-g

at the end of this line. 14. We follow B; D forgot the phrase and
 added it in the margin, but incorrectly. B reads με - γα σου το
 ε - λε - ος. 15-16. We resume D. The reading of B is με - γα το
 abh a g

μυ - στή - ρι - ον τῆς οἱ - κο - νο - μί - ας σου (16) σω - τήρ δο - ξα.
 f a' g f- f f f g a g f ga ef d (dim.) f-g g-

Mode IV No. 9.

D f. 286 b; B p. 183.

(1) Ἀ - γάλ - λον - ται τὰ σύμ - παν - τα σή - με - ρον ἁ - γάλ -
 λον - ται (2) ὁ - τι ἀν - έ - στη Χρι - στός ὁ Κύ - ρι - ος
 (3) συν - έ - τρι - ψε πύ - λας χαλ - κᾶς (4) καὶ μο - χλοῦς - σι -
 δη - ροῦς συν - έ - θλα - σε (5) καὶ τὸν Ἀ - δάμ ἐξ - εί - λε - το
 (6) ἐκ τῶν πυ - λῶν τοῦ θα - νά - του (7) καὶ τὸ γέ - νος τῶν
dim. ἀν - θρώ - πων (8) ἐκ τῆς φθο - ρᾶς ἡ - λευ - θέ - ρω - σε

D:

(9) Ποῦ σου Ἄι - δη τὸ νῖ - κος (10) πι - στοὶ βο - ῆ - σω -

μεν (11) Ποῦ σου θά - να - τε τὸ κέν - τρον

(12) Κατ - ῆρ - γη - ται τὸ θρά - σος ὑ - μῶν (13) ὁ γάρ τῶν

ὁ - λων δε - σπό - της καὶ Κύ - ρι - ος (14) ἐν σταυ -

ρῷ ὑ - μᾶς ἐ - θρι - ἀμ - βευ - σε (15) καὶ βα - σι -

λεί - αν οὐ - ρα - νῶν ἡ - μῖν ἐ - δω - ρή - σα - το (16) καὶ

ζω - ῆν ἀν - εκ - λά - λη - τον ἡ - μῖν εὐ - ηγ - γε - λί -

σα - το (17) ὡς μό - νος ἀ - γα - θὸς καὶ φιλ - ἀν - θρω - πος.

Var. II. 6-8. D:

τοῦ θα - νά - του (7) καὶ τὸ γέ - νος τῶν ἀν - θρώ -

dim.

πων (8) ἐκ τῆς φθο - ρᾶς ἡ - λευ - θέ - ρω - σε

1. B: -τᾶ ση - με - ... - γᾶλ - λὸν -. 2. B: κῦ - ; B² = D. Signature πλ.δ' in B at end. 4. B has the same reading and signature as in 2.
5. B continues καὶ τὸν ᾱ - δᾶμ. 6-8. It seems safest to follow B, as a medial cadence on c is common in this Mode and D is corrupt in the next line; but it is possible to keep D unaltered as far as φθορᾶς, giving the version printed at the foot of our musical page. There read φθο - as B² (1. 8). The other differences in B are: 7. τῶν, not τῶ. 7-8. -πῶν (8) ἐκ τῆς φθο - ρᾶς. 8. -θε - ρῶ -. 9. B: πού. 10. fin. -μεν: Gorgon (accel.) added in B. 12-13. B: κρᾶ - τος ὑ - μῶν f-g g c c δ (=g) (13) ο. 13-14. B: δε - σπο - της καὶ ... (14) ἐν σταυ - ρῷ g g ab a g g g a ὑ - μᾶς ε - θρι - ἀμ - βευ - σε. In D read ἐν σταυ -, not --, ga a'd (dim.) ef af gf e- e this gives a satisfactory text. 15. B: καὶ βα - σι -. || B²: ε - δω - ρη - e e f g f e
16. B: -ῆν ; B²: -ῆν ἀν - εκ - ; in D read -εκ - (so B), not --. b- c' a-b c' ba
- 16-17. B: -γᾶ - λι - σα - το (17) ὡς. 17. B: ᾱ - γᾶ - θος ... - ἀν - θρώ - ; af gf e- e f f ga efd (dim.) f-g g- B²: -γᾶ - θος. This hymn is vigorous if not very original, and is a welcome addition to the collection in the Paracletice.

Mode I pl. No. 1.^{*)}

D f. 287; B p. 186; Par. 213.

(1) Κύ-ρι-ε ὁ βα-σι-λεὺς τῶν αἰ-ώ-νων (2) καὶ ποι-η-τῆς
 τῶν ἁ-πάν-των (3) ὁ δι' ἡ-μᾶς σταύ-ρω-σιν (4) καὶ
 τα-φὴν—σαρ-κὶ κα-τα-δε-ξά-με-νος (5) ἰ-να ἡ-
 μᾶς τοῦ θα-νά-του ἐ-λευ-θε-ρώ-σῃς πάν-τας (6) Σὺ εἶ ὁ
 θε-ὸς ἡ-μῶν (7) ἐκ-τός σου ἄλ-λον οὐκ οἶ-δα-μεν.

Signature in B πλ.α' (=e), then κύ- (=f). 2. B: καὶ ποι-η-τῆς

τῶν α'. 3. B: -μας. B²: -ρῶ-σιν. 4-5. B: -φὴν σαρ-κὶ κα-τα-
 g fe e-g fe de(c) a b c' a a
 δε-ξα-με-νος (5) ἰ-. 6. Read θε-ὸς (so B), not -. 7. B: -δα-; B²: οἰ-.
 bbg a- gf f f d e-f

Mode I pl. No. 2.

D f. 287; B p. 187; Par. 213.

(1) Κύ-ρι-ε τὰ ὑ-περ-λάμ-πον-τά σου θαύ-μα-τα τίς δι-η-γή-
 ση-ται (2) ἡ-τίς ἀν-αγ-γε-λεῖ—τὰ φρι-κτά σου μυ-στή

*) Alle hymns in this Mode begin from d unless marked otherwise.

ρι-α (3) ἐν-αν-θρω-πή-σας γὰρ δι' ἡ-μᾶς (4) ὡς αὐ-
 τὸς ἡ-θέ-λη-σας (5) τὸ κρά-τος ἐ-φαν-έ-ρω-σας τῆς δυ-
 νά-με-ώς σου (6) ἐν γὰρ τῷ σταυ-ρῷ σου τῷ λη-στῇ Πα-
 ρά-δει-σον ἦν-οι-ξας (7) καὶ ἐν τῇ τα-φῇ σου
 (8) τοὺς μο-χλοὺς τοῦ Ἀι-δου συν-έ-τρι-ψας (9) καὶ ἐν τῇ ἀ-να-στά-
 σει σου (10) τὰ σύμ-παν-τα ἐ-φώ-τι-σας (11) Κύ-ρι-ε δό-ξα σοι.

B begins πλ.α' = < > > > κύ-. 1. Read -πον- with B, not -.
 d f e d-e f2. fin. Signature in B α' (=a). 4. B: ὡς αὐ-τος ἡ-. 5. B:
 e fg a gf-σας τῆς. 6. B: γὰρ τῷ σταυ-ρῷ. There is a
 (accel.) d-e d e c d c d' c ef abh g- b c'

mistake in D; read σταυ-, not < >. 7. D is corrupt, we follow B

καὶ ἐν τῇ τᾷ-. 8. fin. Signature in B πλ.α' (=g). 9. B: -νά-
 d e c ef ga feστα-σει. 11. Read -ρι- (so B), not >-.
 fg e

Mode I pl. No. 3.

D f. 287; B p. 187; Par. 214.

Μυ-ρο-φό-ροι γυ-ναί-κες (2) τὸν τά-φον σου κα-τα-
λα-βοῦ-σαι (3) λί-αν πρω-ί- (4) ἐ-πε-ζή-τουν σε μυ-ρί-
σαι τὸν ἀ-θά-να-τον Λό-γον καὶ Θε-όν (5) καὶ τοῦ ἀγ-
γέ-λου τοῖς ρή-μα-σιν ἐν-η-χη-θεῖ-σαι ὑπ-έ-στρε-
φον ἐν χα-ρᾷ (6) τοῖς ἀ-πο-στό-λοις μη-
νύ-σαι ἐμ-φα-νῶς (7) ὅ-τι ἀν-έ-στη ἡ ζω-
ὴ τῶν ἀ-πάν-των (8) καὶ παρ-έ-χεις τῷ
κό-σμῳ ἰ-λα-σμόν (9) καὶ τὸ μέ-γα ἔ-λε-ος.

1. B: -φο-ροι γυ-ναί-κες. 2. B: κα-τα-λα-. Neumes crowded in D,
ef ed' cd f' ed c-d g fe'

read ˘˘. 4. B: -νά-τον; B has πλ.α' (=d) at the end of lines 4
fe d-a

and 5. 5. B: -γε-λου τοῖς ρή-μα-σιν ἐν-η-χη-θεῖ-; B²: -γε-λου
d-e e f abh a g g e f e d- d-ef e

τοῖς ρή-μα-σιν ἐν-η-χη-; hence read in D -χη- not ˘. || B: -φῶν
f abh a g f c f(e) e'

ἐν. || We have begun a new line after χαρᾷ against the Paraclete.
c

6. B: τοῖς ἀ-πο-στό-λοις μη-. 7. B: -ε-στη ἡ... ἀ-πάν-των
e' x d f ef g d-a a a ge f-

(adds = accel.). 8-9. B: -λα-σμόν καὶ. 9. B: -λε-; B²: ε-
d f-g f' d- e-f

Mode I pl. No. 4.

D f. 287 b; B p. 187; Par. 214.

(1) Τοῦ θε-ο-δέ-γμο-νός τά-φου (2) πρὸς τοὺς Ἰ-ου-δαί-ους οἱ
φύ-λα-κες ἔ-λε-γον (3) ὡς τῆς ἡ-μῶν μα-
ται-ό-φρο-νος συμ-βου-λῆς (4) φυ-λάσ-σειν τὸν ἀ-
πε-ρί-γρα-πτον δο-κι-μά-σαν-τες (5) μά-την ἐ-κο-πι-
ά-σα-τε (6) κρύ-φαι τὴν ἀ-νά-στα-σιν τοῦ σταυ-ρω-
θέν-τος βου-λό-με-νοι (7) τρα-νῶς ἐ-φα-νε-ρώ-σα-τε

have the same figure set to -τρω- with an unusual lengthening (Diple and Klasma) of the first note. 6. σκοτος D 7. B: $\overline{\text{υ}}\overline{\text{π}}\text{-}\overline{\text{ει}}\overline{\text{σ}}\text{-}\overline{\text{ελ}}\text{-}\overline{\text{θων}}\overline{\text{τα}}\overline{\text{α}}\overline{\text{α}}$
c e f g a

8. Carelessly written in D, but clear in B - $\overline{\text{γερ}}\text{-}\overline{\text{σε}}\text{-}\overline{\text{ως}}$.

Mode I pl. No. 6.

D f. 288; B p. 188.

1. B: $\overline{\text{τα}}\text{-}\overline{\text{πει}}\text{-}\overline{\text{νω}}\text{-}\overline{\text{σιν}}\overline{\text{σου}}$. The first two lines are long and each forms an indivisible double colon. 2. $\overline{\text{αι}}$ -, the dot over the Oligon in D is a blot. || Read $\overline{\text{βα}}$ - with B, not -. 2-3. B: $\overline{\text{σι}}\text{-}\overline{\text{ων}}\overline{\text{δε}}$
f e d e c (dim.)

$\overline{\text{σπο}}\text{-}\overline{\text{τα}}\text{...}\overline{\text{-μεν}}$ (3) $\overline{\text{εν}}\overline{\text{η}}$ -; D seems to have - $\overline{\text{μεν}}$, then reads $\overline{\text{εν}}\overline{\text{η}}$ -.
f c d e c e

3. We follow B, which places the neumes more clearly than D:

$\overline{\text{-στο}}\text{...}\overline{\text{-λοις}}$. 4. B: $\overline{\text{με}}\text{-}\overline{\text{τα}}\overline{\text{το}}\overline{\text{πα}}\text{-}\overline{\text{θος}}$.
c e f g a

Mode I pl. No. 7.

D f. 288 b; B p. 189.

Intonation in B $\overline{\text{πλ.α'}} = \text{< } \text{>}$ (=d f e d). Here again lines 1 and 2 are indivisible double cola. 1. B: $\overline{\text{-σχυ}}\text{-}\overline{\text{σε}}$. 4-5. B: $\overline{\text{-στρα}}\text{-}\overline{\text{πας}}$
f e d e c (dim.) f e g

ε-κρυ-ψε της δο-ξης (5) ου βι-α. 6. B has more effectively ου τα-φος
g f cd f d- e c e f c f f

πε-ρι-. 7. fin. -στησας: a late hand in D tried to insert the sig-
g bbg nature of Mode III \bar{u} , probably referring to the prevalent f in line 8.
9. ζωοδοτα B.

Mode I pl. No. 8.

D deest; B p. 184; L f. 140; Par. 205.

L: πλ.α' (1) τον αρ-χη-γον της σω-τη-ρι-ας η-μων (2) χρι-
στον δο-ξο-λο-γη-σω-μεν (3) αυ-του γαρ εκ νε-κρων α-να-
σταν-τος (4) κο-σμος εκ πλα-νης σε-σω-σται (5) χαι-ρει χο-
ρος αγ-γε-λων (6) φευ-γει δαι-μο-νων πλα-νη (7) α-
δαμ πε-σων αν-ι-στα-ται (8) δι-α-βο-λος κατ-ηρ-γη-ται

7. cod. -σων, correxi iuxta B.

Version from L:

(1) Τὸν ἀρ-χη-γὸν τῆς σω-τη-ρί-ας ἡ-μῶν (2) Χρι-στὸν δο-
ξο-λο-γη-σω-μεν (3) αὐ-τοῦ γὰρ ἐκ νε-κρῶν ἀ-να-στάν-τος
(4) κό-σμος ἐκ πλα-νῆς σε-σω-σται (5) χαί-ρει χο-ρὸς
ἀγ-γέ-λων (6) φεύ-γει δαι-μό-νων πλα-νῆ (7) Ἀ-δὰμ

πε-σων αν-ι-στα-ται (8) δι-α-βο-λος κατ-ηρ-γη-ται.

2. B²: χρι-στον δο-. 4. B: εκ πλα-νης; B² = L. 5. B²: χαι-ρει
g f e e g e e c

...γε-; B¹: -ρος αγ-γε-λων. 6-7. Over-μο-B has the same
fg g f g e g d

figure as in l. 5 and ends -νη α; B²: πλα-νη (7) α-δαμ πε-σων
c g ga d ef abh a a

αν-ι-στα-ται. 8. B²: -ηρ-.—A spirited hymn.
gf ga fe d e-f

Mode I pl. No. 9.

D deest; B p. 184; L f. 140; Par. 205.

L:

(1) οἱ τῆς κου-στω-δι-ας ἐν-η-χουν-το ὑ-πο τῶν πα-ρα-νό-μων (2) κα-λύ-ψα-τε χρι-στοῦ τὴν ἐ-γερ-σιν (3) καὶ λά-βε-τε ἀρ-γυ-ρι-α (4) καὶ εἰ-πα-τε ὅ-τι ἡ-μῶν κοι-μω-με-νων (5) ἐκ τοῦ μνη-μει-ου ἐ-συ-λη-θη ὁ νε-κρός (6) τίς εἰ - δεν τίς ἡ-κου-σέ (7) νε-κρον κλά-πον-τα πο-τέ (8) μά-λι-στα ἐ-σμυρ - νι - σμε-νον καὶ γυμ-νον (9) κα-τά-λι-πον-τα ἐν τῷ τά-φῳ τὰ ἐν-τά-φι-α (10) μὴ πλα-να - σθε ἰ-ου-δαί-οι (11) μά-θε-τε τὰς ρῆ-σεις τῶν προ-φη-τῶν (12) καὶ γνῶ-τε ὅ-τι αὐ-τός ἐσ-τὶν ἁ-λῆ-θώς (13) ὁ λυ-τρω-τῆς τοῦ κο-σμοῦ (14) καὶ παν-το-δύ-να-μος.

3. cod. -τέ. 8. cod. -μέ, corr. iuxta B. 9. καταλιπων και εν τῷ B; -λιποντα και τῷ L; correxi.

Version from L:

(1) Οἱ τῆς κου-στω-δί-ας ἐν-η-χουν-το ὑ-πο τῶν πα-ρα-νό-μων
(2) Κα-λύ-ψα-τε Χρι-στοῦ τὴν ἐ-γερ-σιν (3) καὶ λά-βε-τε ἀρ-γυ-ρι-α (4) καὶ εἰ-πα-τε ὅ-τι ἡ-μῶν κοι-μω-με-νων (5) ἐκ τοῦ μνη-μει-ου ἐ-συ-λη-θη ὁ

νε-κρός (6) Τίς εἰ - δε τίς ἡ - κου - σεν (7) νε-κρὸν κλα - πέν - τα
πο - τέ (8) μά - λισ - τα ἐ - σμυρ - νι - σμέν - ον καὶ γυμ - νόν (9) κα - τα -
λι - πόν - τα ἐν τῷ τά - φῳ τὰ ἐν - τά - φι - α (10) μὴ πλα -
να - σθε ἰ - ου - δαί - οι (11) μά - θε - τε τὰς ρῆ - σεις τῶν
προ - φη - τῶν (12) καὶ γνῶ - τε ὅ - τι αὐ - τός ἐ - στί - ν ἁ - λῆ - θῶς
(13) ὁ λυ - τρω - τῆς τοῦ κό - σμοῦ (14) καὶ παν - το - δύ - να - μος.

1. B²: -ας ἐν-η-χουν-το ὑ-πο. (B has signature πλ.α' (=d) after d- e f a- g f ef

lines 1, 8 and 12.) 2. B²: -στοῦ τὴν ἐ-γερ-. 4-5. B²: κοι-μω-με-νων
a g f e d d f e

(5) ἐκ τοῦ. 7. fin. B²: Signature α' (=a b c'). This is to help the
d c

singer over the awkward progression, and to imply (probably) that b-natural is intended, being an appoggiatura to c'.

13-14. B²:
κό - σμοῦ... -δύ- —In numbering the lines we have for convenience
d-f e e-f

divided several of the cola in B. The differences between B¹ and L are unimportant.

Mode I pl. No. 10.

D deest; B p. 184; Par. 205.

B: πλ.α' (1) ε-σπε-ρι-νην προσ-κυ-νη-σιν (2) προσ-φε-ρο-
 μεν σοι τῷ αν-ε-σπε-ρω φω-τι πλ.α' (3) τῷ ε-πι τε-λει των
 αι-ωνων ως εν εσ-οπ-τρω (4) δι-α σαρ-κος λαμ-ψαν-τι
 τῷ κο-σμῳ (5) και με-χρις α-δου κατ-ελ-θον-τι (6)
 και το ε-κει-σε σκο-τος λυ-σαν-τι (7) και το φως της
 α-να-στα-σε-ως (8) τοις εθ-νε-σι δει-ξαν-τι (9) φω-
 το-δο-τα κυ-ρι - ε δο-ξα σοι.

(1) Ε - σπε - ρι - νήν προσ - κύ - νη - σιν (2) προσ - φέ - ρο - μέν
 σοι τῷ αν - ε - σπέ - ρω φω - τί (3) τῷ ε - πί τε - λει
 των αι - ω - νων ως εν εσ - όπ - τρω (4) δι - α
 σαρ - κος λαμ - ψαν - τι τῷ κο - σμῳ (5) και με - χρις "Αι -
 δου κατ - ελ - θόν - τι (6) και το ε -
 κεί - σε σκό - τος λύ - σαν - τι (7) και το φῶς

της ά - να - στά - σε - ως (8) τοις ε - θνε - σι δει - ξαν -
 τι (9) Φω - το - δό - τα Κύ - ρι - ε δό - ξα σοι.

1, 3. B³ begins both lines with $\sim \sim \sim$ (e c) instead of d c.*Mode I pl. No. 11.*

D. deest; B p. 184.

B: πλ.α' (1) κύ-ρι - ε ό τον α - δην σκυ-λευ-σας
 (2) και τον θα-να-τον πα-τη-σας σω-τηρ η-μων (3) ο
 φω-τι-σας τον κο-σμον (4) τῷ σταυ-ρω τῷ τι-μί-ῳ (5)
 ε-λέ-η-σον η-μας.

From e.

(1) Κύ-ρι - ε ό τον "Αι - δην σκυ - λεύ - σας (2) και τον θα -
 να-τον πα-τή-σας Σω-τήρ η - μων (3) ο φω-τί - σας τον
 κό-σμον (4) τῷ σταυ-ρω τῷ τι - μί - ῳ (5) ε - λέ - η - σον η - μάς.

This hymn reads clearly in B; there are no variants of any importance. L begins πλ.α' (= d) $\kappa\tilde{\upsilon}$ -. 1. fin.-2. L ends the Kyllisma with \sim followed by $\kappa\tilde{\alpha}\tilde{\iota}$ (= d e c). It omits the Gorgon in all three places and the Paracletice in l. 4.

Mode II pl. No. 1.

D f. 288 b; B p. 189; Par. 255. — From e.

(1) Ἐν τῷ σταυ-ρῷ σου Χρι-στὲ καυ-χώ-με-θα (2) καὶ τὴν
 ἁ-νά-στα-σίν σου (3) ὑμ-νοῦ-μεν καὶ δο-ξά-ζο-μεν (4) σὺ
 γάρ εἰ θε-ὸς ἡ-μῶν (5) ἐκ-τός σου ἄλ-λον οὐκ οἶ-δα-μεν.

3. fin. B has signature β^{\sim} (=gab); this is used carelessly to indicate the next progression. 5. Read οὐκ^{\sim} with B. From B², which gives σου^{\sim} ἄλ-λον οὐκ^{\sim} οἶ-δα-μεν, we might keep οὐκ^{\sim} in D and change
 gf g- a e g f e
 the last Ison to Apostrophus. (Compare the variants at the end of II pl., No. 3).

Mode II pl. No. 2.

D f. 288 b; B p. 189; Par. 255. — From e.

(1) Δό-ξα τῇ δυ-νά-μει σου Κύ-ρι-ε
 (2) ὅ-τι κατ-αρ-γῇ-σας τὸν τὸ κρά-τος ἔ-χον-τα τοῦ θα-
 νά-του (3) ἀν-ε-καί-νι-σας ἡ-μᾶς δι-ὰ τοῦ σταυ-
 ροῦ σου (4) δω-ροῦ-με-νος ἡ-μῖν ζω-ὴν καὶ ἀ-φθαρ-σί-αν.

1. B: δο-ξᾶ^{\sim} ; B² adds the Little Kylisma, which shows that the e-f ed-

ornamental phrase was to be taken as optional. 2. fin. B adds signature of Mode II in same sense as in II pl., No. 1.

Mode II pl. No. 3.

D f. 289; B p. 189; Par. 255. — From e.

(1) Δι-ὰ παν-τὸς εὐ-λο-γοῦν-τες τὸν Κύ-ρι-ον (2) ὑμ-
 νοῦ-μεν τὴν ἀν-ά-στα-σιν αὐ-τοῦ (3) σταυ-ρὸν γάρ ὑ-
 πο-μεί-νας (4) θα-νά-του θά-να-τον ὧ-λε-σεν.

1. B: τὸν^{\sim} κυ-; 4. B²: θανᾶ-τὸν^{\sim} ε-λυ-σας. Similar variants have
 a a' e g f e

occurred at the end of II pl., No. 1.

Mode II pl. No. 4.

D f. 289; B p. 189; Par. 255. — From e.

(1) Ἡ τα-φή σου Κύ-ρι-ε (2) τὰ δε-σμά τοῦ Ἀι-δου συν-
 τρί-ψα-σα δι-έρ-ρη-ξεν (3) ἡ ἐκ νε-κρῶν ἀ-νά-στα-σις
 (4) τὸν κό-σμον ἐ-φώ-τι-σεν (5) φιλ-άν-θρω-πε δό-ξα σοι.

D begins from e; the intonation seems wrong: νε-ᾶ-ᾶ-νε^{\sim} ;
 e-fg fd e d-

B however begins from g, signature $\pi\lambda.\beta$, and then has $\bar{\phi}\eta\ \bar{\sigma}\bar{o}\bar{u}$
a fe

$\bar{\kappa}\bar{u}\ \bar{\rho}\bar{i}\ \bar{\epsilon}$ $\bar{\tau}\bar{\alpha}$ 3. B²: $\bar{\nu}\bar{\epsilon}\ \bar{\kappa}\bar{\rho}\bar{\omega}\bar{\nu}\ \bar{\alpha}\bar{\nu}\ \bar{\alpha}\bar{\nu}$; B¹ = D.
d-f e- e-f e f d e (accel.) d fg e g a

4. B: $\bar{\epsilon}\ \bar{\phi}\bar{\omega}\ \bar{\tau}\bar{i}\ \bar{\sigma}\bar{\epsilon}$; B²: $\bar{\epsilon}\ \bar{\phi}\bar{\omega}\ \bar{\tau}\bar{i}\ \bar{\sigma}\bar{\epsilon}$.
f g f e fg a g e

Mode II pl. No. 5.

D f. 289; B p. 192; Par. 264. — From e.

(1) $\bar{\kappa}\bar{u}\ \bar{\rho}\bar{i}\ \bar{\epsilon}\ \bar{\mu}\bar{\epsilon}\ \bar{\gamma}\bar{\alpha}\ \bar{\kappa}\bar{\alpha}\bar{i}\ \bar{\phi}\bar{o}\ \bar{\beta}\bar{\epsilon}\ \bar{\rho}\bar{o}\bar{\nu}\ \bar{\upsilon}\bar{\pi}\ \bar{\alpha}\bar{\rho}\ \bar{\chi}\bar{\epsilon}\bar{i}$ (2) $\bar{\tau}\bar{\eta}\bar{s}\ \bar{\sigma}\bar{\eta}\bar{s}$
 $\bar{\alpha}\ \bar{\nu}\bar{\alpha}\ \bar{\sigma}\bar{\tau}\bar{\alpha}\ \bar{\sigma}\bar{\epsilon}\ \bar{\omega}\bar{s}\ \bar{\tau}\bar{o}\ \bar{\mu}\bar{\upsilon}\ \bar{\sigma}\bar{\tau}\bar{\eta}\ \bar{\rho}\bar{i}\ \bar{o}\bar{\nu}$ (3) $\bar{o}\bar{u}\ \bar{\tau}\bar{\omega}\bar{s}\ \bar{\gamma}\bar{\alpha}\bar{\rho}\ \bar{\pi}\bar{\rho}\bar{o}$
 $\bar{\eta}\bar{\lambda}\ \bar{\theta}\bar{\epsilon}\bar{s}\ \bar{\epsilon}\bar{\kappa}\ \bar{\tau}\bar{o}\bar{u}\ \bar{\tau}\bar{\alpha}\ \bar{\phi}\bar{o}\bar{u}$ (4) $\bar{\omega}\bar{s}\ \bar{\nu}\bar{\upsilon}\bar{\mu}\ \bar{\phi}\bar{i}\ \bar{o}\bar{s}\ \bar{\epsilon}\bar{\kappa}\ \bar{\pi}\bar{\alpha}\ \bar{\sigma}\bar{\tau}\bar{\alpha}\ \bar{\delta}\bar{o}\bar{s}$
(5) $\bar{\theta}\bar{\alpha}\ \bar{\nu}\bar{\alpha}\ \bar{\tau}\bar{o}\bar{u}\ \bar{\theta}\bar{\alpha}\ \bar{\nu}\bar{\alpha}\ \bar{\tau}\bar{o}\bar{\nu}\ \bar{\lambda}\bar{\upsilon}\ \bar{\sigma}\bar{\alpha}\bar{s}$ (6) $\bar{\epsilon}\bar{\nu}\bar{\alpha}\ \bar{\tau}\bar{o}\bar{\nu}\ \bar{\alpha}\ \bar{\delta}\bar{\alpha}\bar{\mu}\ \bar{\epsilon}$
 $\bar{\lambda}\bar{\epsilon}\bar{u}\ \bar{\theta}\bar{\epsilon}\ \bar{\rho}\bar{\omega}\ \bar{\sigma}\bar{\eta}\bar{s}$ (7) $\bar{o}\ \bar{\theta}\bar{\epsilon}\bar{\nu}\ \bar{\epsilon}\bar{\nu}\ \bar{o}\bar{u}\ \bar{\rho}\bar{\alpha}\ \bar{\nu}\bar{o}\bar{\iota}\bar{s}$
 $\bar{\alpha}\bar{\gamma}\ \bar{\gamma}\bar{\epsilon}\ \bar{\lambda}\bar{o}\bar{i}\ \bar{\theta}\bar{\alpha}\bar{u}\ \bar{\mu}\bar{\alpha}\ \bar{\zeta}\bar{o}\bar{u}\ \bar{\sigma}\bar{i}\bar{\nu}$ (8) $\bar{\kappa}\bar{\alpha}\bar{i}\ \bar{\epsilon}\ \bar{\pi}\bar{i}\ \bar{\gamma}\bar{\eta}\bar{s}$
(9) $\bar{\alpha}\bar{\nu}\ \bar{\theta}\bar{\rho}\bar{\omega}\ \bar{\pi}\bar{o}\bar{i}\ \bar{\delta}\bar{o}\ \bar{\xi}\bar{\alpha}\ \bar{\zeta}\bar{o}\bar{u}\ \bar{\sigma}\bar{i}$ (10) $\bar{\tau}\bar{\eta}\bar{\nu}\ \bar{\epsilon}\bar{i}\bar{s}\ \bar{\eta}\ \bar{\mu}\bar{\alpha}\bar{s}\ \bar{\gamma}\bar{\epsilon}\ \bar{\nu}\bar{o}$
 $\bar{\mu}\bar{\epsilon}\ \bar{\nu}\bar{\eta}\bar{\nu}$ (11) $\bar{\epsilon}\bar{u}\ \bar{\sigma}\bar{\pi}\bar{\lambda}\bar{\alpha}\bar{\gamma}\ \bar{\chi}\bar{\nu}\bar{i}\ \bar{\alpha}\bar{\nu}\ \bar{\sigma}\bar{o}\bar{u}\ \bar{\phi}\bar{i}\bar{\lambda}\ \bar{\alpha}\bar{\nu}\ \bar{\theta}\bar{\rho}\bar{\omega}\ \bar{\pi}\bar{\epsilon}$.

4. B: $\bar{\omega}\bar{s}\ \bar{\nu}\bar{\upsilon}\bar{\mu}\ \bar{\phi}\bar{i}\ \bar{o}\bar{s}\ \bar{\epsilon}\bar{\kappa}\ \bar{\pi}\bar{\alpha}\ \bar{\sigma}\bar{\tau}\bar{\alpha}\ \bar{\delta}\bar{o}\bar{s}$; B² = D as far as $\bar{\epsilon}\bar{\kappa}$ and then
c g g a f g e- e

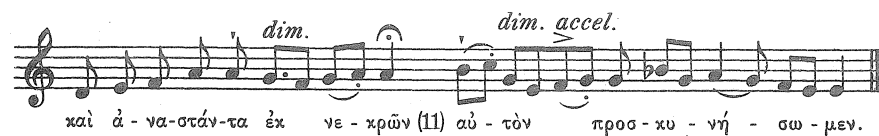
ceases. 5. Read with B $\bar{\theta}\bar{\alpha}\ \bar{\nu}\bar{\alpha}$; D repeated the group from the previous word. 7. Read with B $\bar{\epsilon}\bar{\nu}$, not $\bar{\sigma}\bar{\epsilon}$. || B: $\bar{\alpha}\bar{\gamma}\ \bar{\gamma}\bar{\epsilon}$; B² = D.

The same variants recur in l. 9. || $\bar{\chi}\bar{o}\bar{\rho}\bar{\epsilon}\bar{u}\bar{o}\bar{u}\bar{s}\bar{i}\bar{\nu}$ Par. and B; $\bar{\theta}\bar{\alpha}\bar{u}\bar{\mu}\bar{\alpha}\bar{\zeta}\bar{o}\bar{u}\bar{s}\bar{i}\bar{\nu}$ D. 10. init. B has signature $\beta = g$. 11. B: $\bar{\epsilon}\bar{u}\ \bar{\sigma}\bar{\pi}\bar{\lambda}\bar{\alpha}\bar{\gamma}\ \bar{\chi}\bar{\nu}\bar{i}\ \bar{\alpha}\bar{\nu}$.
g a ef

Mode II pl. No. 6.

D f. 289; B p. 192; Par. 264. — From e.

(1) $\bar{\omega}\ \bar{\pi}\bar{\alpha}\ \bar{\rho}\bar{\alpha}\ \bar{\nu}\bar{o}\ \bar{\mu}\bar{o}\bar{i}\ \bar{i}\ \bar{o}\bar{u}\ \bar{\delta}\bar{\alpha}\bar{i}\ \bar{o}\bar{i}$ (2) $\bar{\pi}\bar{o}\bar{u}\ \bar{\epsilon}\bar{i}\ \bar{\sigma}\bar{i}\bar{\nu}\ \bar{\alpha}\bar{i}$
 $\bar{\sigma}\bar{\phi}\bar{\rho}\bar{\alpha}\ \bar{\gamma}\bar{i}\ \bar{\delta}\bar{\epsilon}\bar{s}$ (3) $\bar{\kappa}\bar{\alpha}\bar{i}\ \bar{\tau}\bar{\alpha}\ \bar{\alpha}\bar{\rho}\ \bar{\gamma}\bar{u}\ \bar{\rho}\bar{i}\ \bar{\alpha}$ (4) $\bar{\alpha}\ \bar{\epsilon}\ \bar{\delta}\bar{\omega}$
 $\bar{\kappa}\bar{\alpha}\ \bar{\tau}\bar{\epsilon}\ \bar{\tau}\bar{o}\bar{i}\bar{s}\ \bar{\sigma}\bar{\tau}\bar{\rho}\bar{\alpha}\ \bar{\tau}\bar{i}\ \bar{\omega}\ \bar{\tau}\bar{\alpha}\bar{i}\bar{s}$ (5) $\bar{o}\bar{u}\bar{\kappa}\ \bar{\epsilon}$
 $\bar{\kappa}\bar{\lambda}\bar{\alpha}\ \bar{\pi}\bar{\eta}\ \bar{o}\ \bar{\theta}\bar{\eta}\ \bar{\sigma}\bar{\alpha}\bar{u}\ \bar{\rho}\bar{o}\bar{s}$ (6) $\bar{\alpha}\bar{\lambda}\bar{\lambda}\ \bar{\alpha}\bar{\nu}$
 $\bar{\epsilon}\ \bar{\sigma}\bar{\tau}\bar{\eta}\ \bar{\omega}\bar{s}\ \bar{\delta}\bar{u}\ \bar{\nu}\bar{\alpha}\ \bar{\tau}\bar{o}\bar{s}$ (7) $\bar{\alpha}\bar{u}\ \bar{\tau}\bar{o}\bar{i}\ \bar{\delta}\bar{\epsilon}\ \bar{\kappa}\bar{\alpha}\bar{\tau}\ \bar{\eta}\ \bar{\sigma}\bar{\chi}\bar{u}\bar{\nu}$
 $\bar{\theta}\bar{\eta}\ \bar{\tau}\bar{\epsilon}$ (8) $\bar{\alpha}\bar{\rho}\ \bar{\nu}\bar{\eta}\ \bar{\sigma}\bar{\alpha}\ \bar{\mu}\bar{\epsilon}\ \bar{\nu}\bar{o}\bar{i}\ \bar{\chi}\bar{\rho}\bar{i}\ \bar{\sigma}\bar{\tau}\bar{o}\bar{\nu}$ (9) $\bar{\tau}\bar{o}\bar{\nu}\ \bar{\kappa}\bar{u}\ \bar{\rho}\bar{i}$
 $\bar{o}\bar{\nu}\ \bar{\tau}\bar{\eta}\bar{s}\ \bar{\delta}\bar{o}\ \bar{\xi}\bar{\eta}\bar{s}$ (10) $\bar{\tau}\bar{o}\bar{\nu}\ \bar{\pi}\bar{\alpha}\ \bar{\theta}\bar{o}\bar{\nu}\ \bar{\tau}\bar{\alpha}\ \bar{\kappa}\bar{\alpha}\bar{i}\ \bar{\tau}\bar{\alpha}\ \bar{\phi}\bar{\epsilon}\bar{\nu}\ \bar{\tau}\bar{\alpha}$



2. Read εἰ - σὶν with B, not —. 4. fin. and 5. fin. In both places a

D has the form e - f e f d e f, but in B the commoner form without the last f is seen the second time. 10. B: πα - θον - τά και τα - φεν - τά.
e g' e e g f g-a d

Mode II pl. No. 7.

D f. 289 b; B p. 192; Par. 264. — From g.



1. Read σφραγι - σθέν - with B, not —; D thoughtlessly added the Hypsele which is often used in such a phrase in Modes I and IV but is impossible here. Many half-closes and interrupted cadences

on a are found in Mode II Plagal. 2. B: ε - συ - λή - θη - τε ἰ -.
e f g g f e d

5. Read with B - ρων, not —; also read - κλει -, which is badly written in D. 6. B has before this line a signature — (= a) and then reads ἡ ὡς νε - κρον πα - ρά - στη - σα - τε. 7. B has a similar
a g' f g ag' f ge f e e

signature to the last and then ἡ ὡς θε - ὄν προσ - κυ - νή - σα - τε.
a g' f e f g-a a a b g ag'

These lines in B are much more conventional than the bold and unusual progressions found in D. 8-9. B: σὺν ἡ - μιν με - λω - δούν -
e e f g e f

τες (9) δό - ξα
d- ag' f-g

Mode II pl. No. 8.

D f. 289 b; B p. 192; Par. 264. — From e.



φω - το - φό - ρον ἄγ - γε - λον (7) ἐν τῷ λί - θῳ καθ - ἡ -
 με - νον (8) καὶ πρὸς αὐ - τὰς φθεγ - γό - με - νον (9) καὶ λέ - γον -
 τα (10) Τί δα - - κρύ - ε - τε τὸν ἐκ πλευ - ρᾶς πη - γά - σαν -
 τα τῷ κό - σμῳ τὴν ζω - ῆν (11) τί ἐ - πι - ζῇ - τεῖ - τε ὥς -
 περ θνη - τὸν (12) ἐν μνή - μα - τι τὸν ἀ - θά - να - τον
 (13) δρα - μοῦ - σαι δὲ μαλ - λον (14) ἀπ - αγ - γεί - λα - τε τοῖς ἐ -
 αυ - τοῦ μα - θη - ταῖς (15) τῆς αὐ - τοῦ ἐν - δό - ξου ἀν - α -
 στά - σε - ως (16) τὴν παγ - κό - σμι - ον χαρ - μο - νήν (17) ἐν
 ᾗ καὶ ἡ - μᾶς Σω - τήρ φω - τί - σας (18) δώ -
 ρη - σαι ἰ - λα - σμὸν (19) καὶ τὸ μέ - γα ἔ - λε - ος.

1. μνημα] ταφω D. 2. B: αἱ μὴ - ρο - φο - ροι. 3. fin. κυρι - ε: we
 bh a' ef a a

add an apostrophus from B; the MSS are in close agreement otherwise. 6. -ρον: Kratemohyporrhoon: two descending seconds with lengthening of the foregoing syllable. || δε: the neumes are clearer in

B: 7. B: ἐν τῷ λι - θῳ καθ - ἡ - με - νον (β = g), a more
 e e f ed ef a - g - g

normal phrase for this Mode. 10. Read πῆ - with B, not π. 13-14. B:

δρα - μου - σαι δε μαλ - λον (14) ἀπ -. 15-16. B: αὐ - τοῦ ἐν - δό - ξου
 a bc' a c' gagf e- b a bh abh g f

ἄ - να - στα - σε - ως (16) τὴν ... μι - ον χαρ - μο - νήν.
 e gf ga gf e-fefdef (accel.) d fg a-gfg f e f

17. B: φω - τί -
 ag a

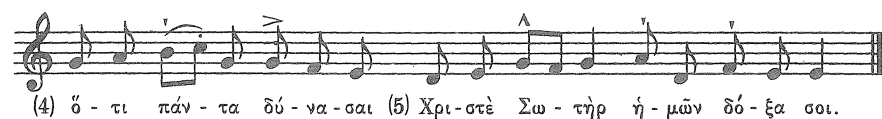
Mode II pl. No. 9.

D f. 290; B p. 193. — From e.

(1) Ὁ σταυ - ρω - θείς καὶ τα - φείς ἐ - κου - σί - ως (2) τρι - ῆ -
 με - ρος ἀν - έ - στης (3) τὸν θά - να - τον σκυ - λεύ - σας
 (4) ὅ - τι πάν - τα δύ - να - σαι (5) Χρι - στὲ Σω - τήρ ἡ - μῶν δό - ξα σοι.

Version in B. — From f.

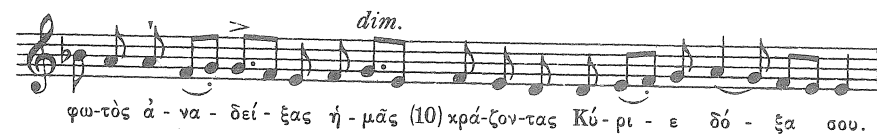
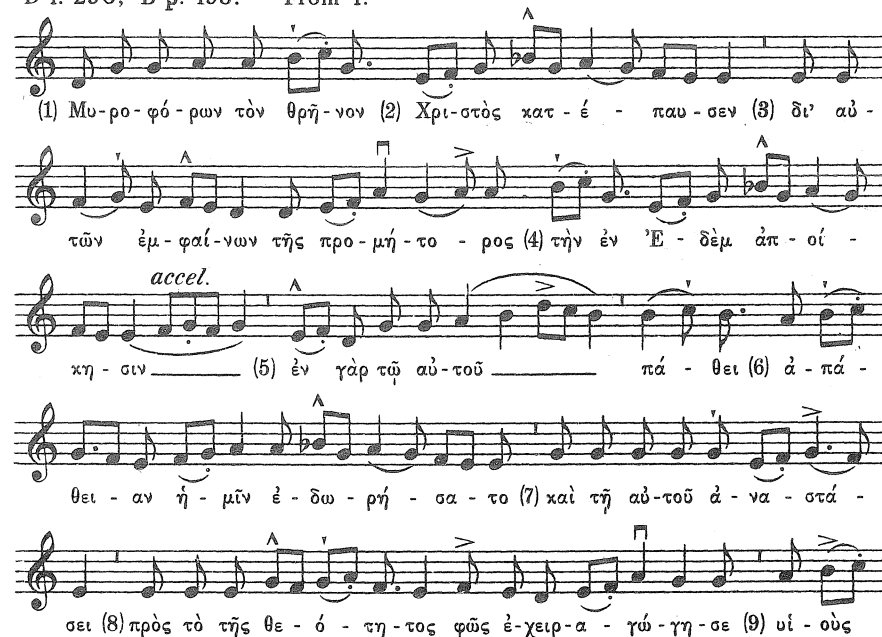
(1) Ὁ σταυ - ρω - θείς καὶ τα - φείς ἐ - κου - σί - ως (2) τρι - ῆ -
 με - ρος ἀν - έ - στης (3) τὸν θά - να - τον σκυ - λεύ - σας



B differs greatly and will be given in full. B: $\lambda \pi \tilde{\gamma}$ (1) ὁ σταν - ρω - θεις και τα - φεις ε - κου - σι - ὡς (2) τρι - η - με - ρος αν - ε - ε - στης (3) τον θα - να - τον σκυ - λευ - σας (4) ο - τι παν - τα δυ - να - σαι (5) χρι - στε σω - τήρ ἡ - μῶν δο - ξα σοι. 5. χριστε is added by D in the margin.—Variants in B²: 2-3. αν - ε - ε - στης (3) τον θα - ... σκυ - λευ - ; b g - a g b a b \dot{h} g- at the end of line 3 is a doubtful signature β^{\wedge} (= g b a), probably meant to suggest the variant ο - τι. 5. δο - ξα σοι. b \dot{h} a g f e

Mode II pl. No. 10.

D f. 290; B p. 193. — From f.



The melody of this hymn is built up mainly of conventional phrases, among which we include the whole of lines 1, 4—5, 6 and 10 (compare *Hymns of Stich. for Nov.* 164—166). Signature in D:

πλ.β $\tilde{\gamma}$. The variants are unimportant, the chief being: 1. B: $\theta \rho \eta - \nu \sigma \nu$. 4. B: αποικη - σιν. 6. Read with B ε - δωρη -, not -. 9. B: g' f e - fg a φω - τος α - να - δει - ξας ἡ - μᾶς 10. Read with B κυ -, not -. a a bc' g g' e e g' e(dim.) d

Mode II pl. No. 11.

D f. 290; B p. 193. — From e.



1. - α: we keep b-natural here, as the phrase suggests the Authentic Mode, while the cadence on Σωτήρ reminds us of Mode I; both these

transitions are bold and effective. 1-2. B: - λαί - α (2) ε - a - b a b g a (accel.) g 4. The neumes are crowded in D; we give the likeliest division.

B: δο - ξα; B² adds the Little Kylisma over δο -, which implies e - f e d - the same ornament that D gives.

Mode III pl. (Barys) No. 1.

D f. 290; B p. 193; Par. 303. — From f.

(1) Κἄν συν-ε-λήφ-θης Χρι-στέ (2) ὑ-πό τῶν πα-ρα-νό-μων
 ἄν-δρῶν (3) ἀλ-λά σύ μου εἶ Θε-ὸς (4) καὶ οὐκ αἰ-σχύ-νο-μαι
 (5) ἐ-μα-στί-χθης τὸν νῶ-τον (6) οὐκ ἄρ-νοῦ-μαι (7) σταυ-ρῷ προσ-η-
 λώ-θης (8) καὶ οὐ κρύπ-τω (9) εἰς τὴν ἔ-γερ-σιν σου καυ-χῶ-μαι
 (10) ὁ γὰρ θά-να-τός σου ζω-ή μου (11) παν-το-
 δύ-να-με καὶ φιλ-άν-θρω-πε (12) Κύ-ρι-ε δό-ξα-σοι.

2. Par. has ὑπὸ ἀνόμων which does not suit. 7. D has σταυ-ρῷ, while B has bc' , being otherwise in agreement. 10. The subsidiary sign here seems to be the Ekstrepton, which gives a summary of the phrase. B also has it. The division of notes is not very clear in either MS. We might perhaps equally well have $\text{θα-να-τος. c'-bc'd'c'b a a}$

In order to preserve the character of the Mode we usually read b-flat, even when c' follows. But where a further ascent is made to d' we sometimes find b-natural more convenient.—Other differences between D and B are unimportant.

Mode III pl. No. 2.

D f. 290 b; B p. 193; Par. 303. — From f.

(1) Δαυ-ιδ-τι-κὴν προ-φη-τεῖ-αν ἐκ-πλη-ρῶν (2) Χρι-στός με-
 γα-λει-ό-τη-τα (3) ἐν Σι-ὼν τὴν οἰ-κεί-αν μα-θη-ταῖς
 ἐξ-ε-κά-λυ-ψεν (4) αἰ-νε-τὸν δει-κνὺς ἐ-αυ-τόν (5) καὶ δο-ξα-
 ζό-με-νον ἄ-εὶ (6) σὺν Πα-τρί-τε καὶ Πνεύ-μα-τι Ἁ-γί-ω
 (7) πρό-τε-ρον μὲν ἄ-σαρ-κον ὡς Λό-γον (8) ὕ-στε-ρον δὲ δι' ἡ-
 μᾶς σε-σαρ-κω-μέ-νον (9) καὶ νε-κρω-θέν-τα ὡς ἄν-θρω-πον
 (10) καὶ ἁ-να-στάν-τα κατ' ἐξ-ου-σί-αν ὡς φιλ-άν-θρω-πον.

B gives the signature βαρυς bc' (= a), which suits the first note of B², an Ison, but not B¹, which gives bc' . The latter however should be read in D, not bc' , as D has the plain signature βαρυς bc' (= f).

1. Ps. 145, 12. 3. We follow B, which reads $\text{μα-θη-ταις ἐξ-ε-κά-λυ-ψεν}$; απεκαλυψεν D; Par. = B. The simplest correction would be to read απ- instead of bc' in D. 6. B: $\text{πνευ-μα-τι ἁ-γι-ω. bc' a g a' f- f-}$
 7-8. b-natural is more convenient over bc' . || D gives ungrammatically

ἄσαρκος ὢν λόγος and in line 10 φιλάνθρωπος; B: λο - - - γον (8) υ - στέ -
a - a' g a - bc' a


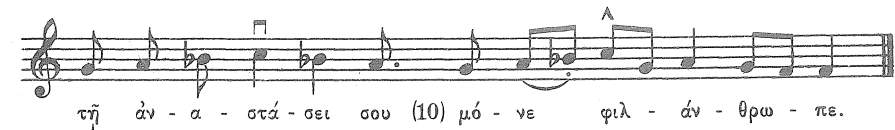
9. We follow B: νε - κρω - θεν -; D has - κρω -, which is not easy to emend. In this phrase b-natural is needed and conveys a strong suggestion of Mode I.

Mode III pl. No. 3.

D f. 290 b; B p. 194; Par. 303.

B: ηχ' (1) κατ - ἡλ - θες ἐν τῷ α - ᾧ χρι - στε ὡς ε - βου -
λη - θης (2) ε - σκυ - λευ - σας τὸν θα - να - τον (3) ὡς θε - ος καὶ δε -
σπο - τῆς (4) καὶ ἀν - ε - στης τρι - ἡ - με - ρος (5) συν - α - να -
στή - σας τὸν Ἀ - δάμ (6) ἐκ τῶν τοῦ Ἀ - δού δε - σμῶν καὶ τῆς φθο -
ρᾶς (7) κραυ - γά - ζον - τα (8) καὶ λε - γον - τα (9) Δό - ξα
τῇ α - να - στα - σει σου (10) μο - νε φίλ - αν - θρω - πε.

Version from B. — From f.

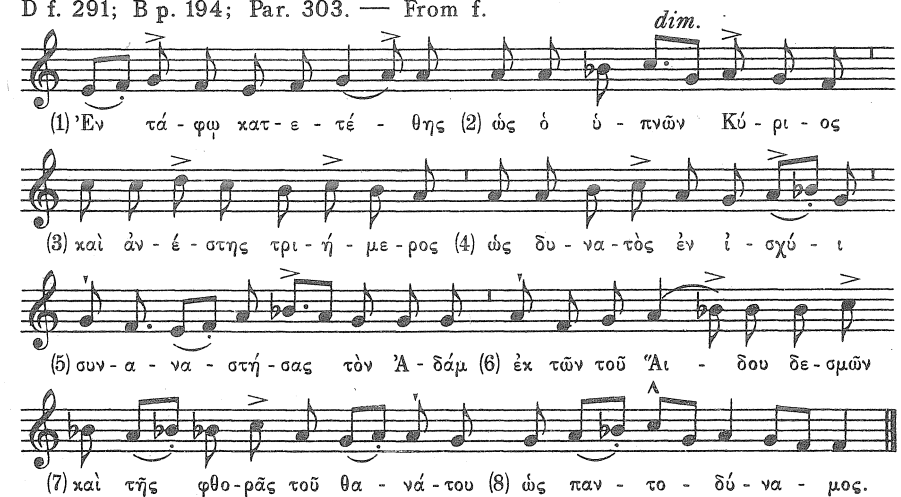



We give B in full, as there is a corrupt passage in D which throws us completely out of our reckoning. Intonation in D: α - α - νες.

1. D: ἐν τῷ τα - φῷ. 2. D: ε - σκυ -. 2-3. B: θα - να - τον (3) ὡς θε - ος
g-a a f g a a a a a b^b
καὶ δε - σπο -. The signature after this line looks forward.
g ge f-

Mode III pl. No. 4.

D f. 291; B p. 194; Par. 303. — From f.



2. κύριε Par.; κυριος D. 3-4. B: ἀν - ε - στης τρι - ἡ - με - ρος (4) ὡς...
c' c' g c' b c'-d' c- c- a
- σχύ - ι. We may read b-natural as there is a suggestion of Mode I.
a a

Read ἰ-σχυι in D. 5. B: -α-να-στη-σας τὸν. In D read -να-, not -α-,
 gf ef a b' g
 an obvious emendation; D has -στησεις. 6-7. The words from τῶν το
 καὶ are missing in B, which has ἐκ τῆς φθο- etc. Par. also has ἐκ τῆς
 a a b
 φθοῶς τοῦ θανάτου only.

Mode III pl. No. 5.

D f. 291; B p. 196; Par. 311. — From f.

(1) Πύ-λας. Ἄι-δου συν-έ-τρι-ψας Κύ-ρι-ε (2) καὶ θα-νά-του
 τὸ κρά-τος κατ-ήρ-γη-σας (3) τῇ κρα-ταί-α δυ-νά-μει σου
 (4) καὶ συν-ή-γει-ρας νε-κροῦς (5) τοὺς ἀπ' αἰ-ώ-νων ἐν σκό-τει καθ-εύ-
 δον-τας (6) τῇ θεί-α καὶ ἐν-δό-ξῳ ἁ-να-στά-σει σου (7) ὡς βα-
 σι-λεὺς τοῦ παν-τός (8) καὶ θε-ός παν-το-δύ-να-μος.

3. B: κρα-ταί-α δυ-νά-. 4. νεκροῦς B; δεσμούς D. 7. B has the
 a ef g a a-

Gorgosyntheton over -λεὺς which gives a summary of the phrase. D
 has apparently the Ekstrepton, serving the same purpose. 8. Read

θε-ός with B, not α-.

Mode III pl. No. 6.

D f. 291; B p. 196; Par. 311. — From f.

(1) Δεῦ-τε ἁ-γαλ-λι-α-σώ-με-θα τῷ Κυ-ρί-ῳ
 (2) καὶ εὐ-φραν-θῶ-μεν ἐν τῇ ἁ-να-στά-σει αὐ-τοῦ (3) ὁ-τι
 συν-ή-γει-ρε νε-κροῦς (4) ἐκ τῶν τοῦ Ἄι-δου ἁ-λύ-των
 δε-σμῶν (5) καὶ ἐ-δω-ρή-σα-το τῷ κό-σμῳ
 (6) ζῶ-ντι αἰ-ὼ-νι-ον καὶ τὸ μέ-γα ἔ-λε-ος.

1. Read ἀγαλ-λι with B, not α- 1-3. B: κυ-ρι-ῳ (2) καὶ εὐ-φραν-
 f g f- a a g

θῶ-μεν ἐν τῇ ἁ-να-στά-σει αὐ-τοῦ βαρυς (= a) (3) ὁ-τι; B²:
 bc' a- a ef g a a- g f f a a

ο-, reading from the signature. 3. B¹: συν-ή-γει-ρε νε-κροῦς, b-natural
 a b c' b a' ga a-

before cadence in Mode I; the same may be assumed in D although
 the cadence is not so marked. 5. B has the same notes as D but
 divides them rather more clearly and has the Gorgosyntheton again,

instead of the Ekstrepton. 5-6. B: κό-σμῳ (6) ζῶ-ντι αἰ-ὼ-νι-ον
 a' e f g' ef a- g a

καὶ τὸ μέ-γα. In D we prefer b-natural (appoggiatura) over καί;
 a ef g c' g

Par. after κόσμῳ adds ὡς θεός.

Mode III pl. No. 7.

D f. 291; B p. 196; Par. 311. — From f.

(1) Ἐξ-α-στρά-πτων ὁ ἄγ-γε-λος (2) ἐ-πὶ τῷ λί-θῳ ἐ-κά-θη-
το τοῦ ζω-ο-δό-χου μνή-μα-τος (3) καὶ γυ-ναι-ξιν μυ-ρο-
φό-ροις (4) εὐ-ηγ-γε-λί-ζε-το λέ-γων (5) Ἄν-έ-στη ὁ
Κύ-ρι-ος (6) καθ-ὼς προ-εῖ-πεν ὁ μὶν (7) ἀπ-αγ-γεί-λα-τε
τοῖς μα-θη-ταῖς αὐ-τοῦ (8) ὅ-τι προ-ά-γει
ὁ μᾶς εἰς τὴν Γα-λι-λαί-αν (9) τῷ δὲ κό-σμῳ παρ-έ-χει
(10) ζῶ-ν αἰ-ώ-νι-ον καὶ τὸ μέ-γα ἔ-λε-ος.

1. B¹: εἰξ-α-; B² = D; ὁ om. Par. 2. ἐπὶ D; ἐν Par. 3. Read
μυ-ρο- with B, not -. 4-6. B: εὐ-ηγ-γε-λί-ζε-το λέ-γων
c e f a g a'g f- f
(α' = a) (5) ἀν-ε-στή ὁ κύ-ρι-ος (6) κα-θὼς προ-εῖ-πεν;
a a-bh g a a g f f a c'g fe f-
in the last four syllables B² = D. By a transition into Mode I in line 5 D
gains vigour and variety. 8. προα-: the same figure and the same
Subsidiaries in both MSS as in the last hymn, line 5. || B: τὴν γὰ-;
bh g

B² = D. 9-10. B: τῷ δὲ κό-σμῳ παρ-έ-χει (10) ζῶ-ν αἰ-ώ-νι-ον
d e g ef d fe d f a' ef a- g a

καὶ τὸ μέ-γα. In D we may have bh over καὶ, as the influence of
g' f a c'g

Mode I (g-a a a) is still felt.

Mode III pl. No. 8.

D f. 291 b; B p. 169; Par. 312. — From f.

(1) Τί ἀπ-ε-δο-κι-μά-σα-τε τὸν λί-θον
(2) τὸν ἀ-χρο-γυ-ναι-αῖ-ον (3) ὃ πα-ρά-νο-μοι Ἰ-ου-
δαῖ-οι (4) Ἰ-δοὺ οὐ-τός ἐ-στιν ὃν ἐ-θε-το (5) ὁ θε-ὸς ἐν
Σι-ὼν (6) ὁ ἐκ πέ-τρας πη-γά-σας (7) ἐν ἐ-ρή-μῳ τὸ
ὑ-δωρ (8) καὶ ἡ-μῖν ἀ-να-βλύ-ζων (9) ἐκ τῆς πλευ-ρᾶς
αὐ-τοῦ ἀ-θα-να-σί-αν (10) οὐ-τός ἐ-στιν ὁ λί-θος
(11) ὁ ἐξ ὀ-ρους παρ-θε-νι-κοῦ ἀ-πο-τμη-θείς (12) ἄ-νευ
θε-λή-μα-τος ἀν-δρὸς (13) ὁ υἱ-ὸς τοῦ ἀν-θρώ-που

(14) ὁ ἐρ-χό-με-νος ἐ-πὶ τῶν νε-φε-λῶν τοῦ οὐ-ρα-νοῦ
 (15) πρὸς τὸν Πα-λαι-ὸν τῶν ἡ-με-ρῶν (16) καθ-ὼς (17) εἰ-
 πε Δα-νι-ῆλ (18) καὶ αἰ-ώ-νι-ος αὐ-τοῦ ἡ βα-σι-λεί-α.

1. D seems to have over λι- the Kratema with Kentema; B has an equivalent group with the Piasma (dim.); B² adds the Kratema

(lengthened and accented note). 2-3. B: -νι-αι---ὄν (3) ὦ.
 g a e f d- a

4. B: ἰ--δου ου-τος ε-στιν ὄν; οὗτός ἐστιν ὁ λίθος ὃν Παρ.
 e-f g-a-c' ba- e f g- a e

5-6. We follow B ο' θε-ος, a more musical phrase than D. In the

latter read θε-, not -ς, giving ο θε- etc. B ends σι-ων (6) ο εκ
 fg c'g fe f- a c' b

7. B: ενε-ρη- etc. = D. 9-10. B: -αν (10) ου-τος ε-στιν ο λι-; B²:
 a a b b e' d ef g f- a bc'

-αν ου-τος ε-στιν. 11. b-natural over ο-ρους is convenient. The
 f- d ef ge f

reference is to Hab. III, 3 and Daniel II, 45. B: ο εξ ο-ρους παρ-
 a g a g f

θε-νι-κου, a much tamer phrase than D, as are the following notes.
 e f a

12. B: α-νευ θε-λη-. 14. B: ο ερ-χό-με-νος ε-πι τῶν νε-φε-λῶν; B²:
 a f ag a e f a g f f f f e f a

ε-πι τῶν νε-φε-λῶν. 15. B: α' προς τον πα-λαι-ον τῶν;
 a a a f a a (?) a bc' g a a g

cf. Daniel VII, 13. 17. b-natural, both as appoggiatura and because the phrase ends in Mode I: a ga a.—In this long hymn we have omitted several trifling variants in B.

Mode III pl. No. 9.

D f. 291 b; B p. 197. — From a (Intonation: f- g a).

(1) Ἡ μὲν ἡ-μέ-ρα τοῦ πά-θους σου Χρι-στε (2) εἰς νύ-κτα
 μετ-ε-βάλ-λε-τω στε-ρη-θει-σα ἡ-λί-ου (3) ἡ δὲ νύξ
 τῆς ἐ-γέρ-σε-ως (4) ὡς ἡ-μέ-ρα λάμ-πει πι-στοῖς (5) λαμ-πρυ-νο-
 μέ-νη τῇ ἐξ 'Αι-δου ἐπ-αν-ό-δω (6) σοῦ τοῦ φω-το-δό-του
 (7) ταύ-της πρὸς ἀρ-χάς (8) ἡ-μας ἐλ-θόν-τας ἀν-ά-γα-γε (9) πε-φω-τι-
 σμέ-νους πρὸς τὸ τέ-λος (10) ἵ-να φω-τὶ φῶς προσ-λά-βω-μεν
 (11) σὲ προσ-κυ-νοῦν-τες (12) τὸν ἀ-να-στάν-τα τρι-ῆ-με-ρον.

Intonation in B: f- g e f- ga 2. Read στερη-θει- with B, not -ς,

a common mistake in D. 3-5. The passage from νύξ to ἐπανόδω is in Mode I, so we read b-natural. 6. Read in D σου, not -ς;

B: -ς. 7-8. We follow B -χας (8) ἡ-μας ἐλ-θόν-τας ἀν-ά-; D differs too much to be readily emended. 10. Here again b-natural in a passage suggesting Mode I.

Mode III pl. No. 10.

D f. 292; B p. 197. — From a (Intonation: f- g a).

(1) Ἐκ τῶν βα-θέ-ων τοῦ Ἀι-δου κε-κρα-γῶς (2) Ἀ-δὰμ πρὸς
σὲ τὸν πλά-σαν-τα (3) Πα-ρα-δεί-σου ἡ-ξι-ώ-θη (4) καὶ πρὸς-
έ-χον-τα Κύ-ρι-ε (5) ἐ-γε-νή-θη ὦ-τα τὰ σὰ
(6) εἰς τὴν φω-νὴν αὐ-τοῦ (7) ἀ-φθό-νως δε-ο-μέ-νου (8) ὁ-θεν
κατ-ε-δέ-ξω τοῦ-τον (9) ἐν-δυ-σά-με-νος τὴν φύ-σιν (10) πά-
θε-σι προσ-ο-μι-λή-σας καὶ θα-νά-τῳ (11) καὶ ἀ-να-στάς συν-
αν-έ-στη-σας τὸν πε-πτω-κό-τα (12) εἰς τὸ ὑμ-νεῖν σε φιλ-άν-θρω-πε.

D after the signature of βαρύς adds those of Mode I and Mode II; they were probably jotted down for practice in a vacant space. This hymn has several passages in Mode I.—The punctuation in the MSS goes against the sense in several places, where we have been forced to renumber the lines.— 4-5. D seems to have misunderstood the

words, but they can be read in B, which has $\bar{\epsilon}-\gamma\epsilon-\nu\eta-\theta\eta \bar{\omega}-\tau\alpha$; $\bar{a} \bar{a} \bar{a}' \bar{e} \bar{f} \bar{a}-\bar{g}$ a transition into Mode I is made after προσεχ- and the original

Mode is regained in line 8. 7-8. B: $\bar{\nu}\omega\varsigma \bar{\delta}\epsilon-\bar{o}-\bar{\mu}\epsilon-\bar{\nu}\bar{o}\bar{u} \bar{\alpha}$ (8) $\bar{o}-\bar{a} \bar{g} \bar{g} \bar{a} \bar{e} \bar{f} \bar{d}-(=a) \bar{a}$

θεν. Read in D $\bar{o}-\theta\epsilon\bar{\nu}$. 9-10. B: $\bar{\varphi}\bar{\nu}-\bar{\sigma}\bar{\iota}\bar{\nu} \dots \bar{\mu}\bar{\iota}-\bar{\lambda}\eta-\bar{\sigma}\alpha\varsigma$. 11. B: $\bar{\alpha}$ $\bar{g} \bar{e} \bar{f} \bar{b} \bar{b} \bar{c}' \bar{a}$ (=a)

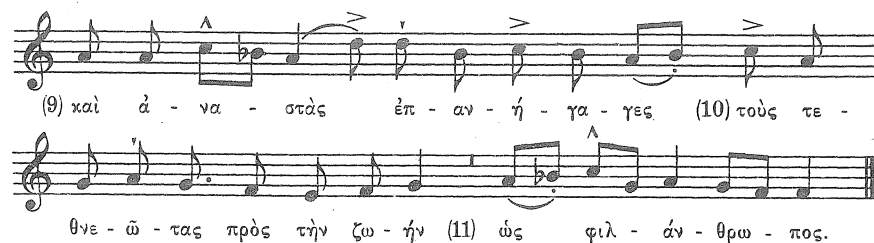
καὶ $\bar{\alpha}-\bar{\nu}\bar{\alpha}$. This line is also in Mode I, but a skilful return to Barys $\bar{a} \bar{a} \bar{c}' \bar{b}$

is made; the last note of πεπτωκότα suggests a half-close in Mode I (cf. Wellesz, Hymns of Sept., p. 32, l. 4, p. 33, l. 4, and B. S. A., 21, 139) but this imperceptibly takes its place in the original scale.

Mode III pl. No. 11.

D f. 292; B p. 197. — From a.

(1) Ἐπ-αι-νε-σά-τω-σαν ἑ-θνη καὶ λα-οί (2) Χρι-στὸν
ἀ-εὶ τὸν Κύ-ρι-ον ἀ-λη-θῆ βα-σι-λέ-α (3) καὶ θε-
ὸν κατ-αγ-γέ-λαν-τες (4) εὐ-ερ-γέ-την καὶ λυ-πρω-τήν
(5) ὅ-τι τὸ τοῦ-του ἐφ' ἡ-μᾶς ἐ-κρα-ται-ώ-θη
(6) ἔ-λε-ος πλου-σί-ως (7) λύ-τρον ἐ-αυ-τὸν γὰρ τῷ θα-
νά-τῳ δέ-δω-κεν (8) ὁ-πὲρ ἡ-μῶν τυ-ραν-νοῦ-μέ-νω.



In this hymn also we find several passages in Mode I, for which the Intonation prepares us. In D it is $\bar{\alpha} - \bar{\alpha} - \bar{\nu} \epsilon - \bar{\epsilon}$; B has the same $f \ g e \ f - ga$ as in the last hymn. 4. fin. B has the signature of Mode I, which looks forward. 5. Read an Oligon over $\bar{\delta}$ -, clear in B. || Read also with B $\bar{\epsilon}$ -(κρᾱ-), not $\bar{\nu}$, which is a likely emendation although the MSS disagree in the next phrase. 5-6. B: $\bar{\tau} \alpha \bar{\iota} - \bar{\omega} - \bar{\nu} \theta \eta$ (6) $\bar{\epsilon} - \bar{\lambda} \epsilon -$, $g \ a \ e \ f \ d - a \ a$ where the annulled Petaste merely gives warning of descent, being on an unaccented syllable. 8. Read $\tau \nu - \bar{\rho} \alpha \nu -$, not $\bar{\nu}$; B: $\bar{\eta} - \bar{\mu} \omega \nu$ $b \flat \ c'$ $\tau \bar{\nu} - \bar{\rho} \alpha \nu -$.—There are several mistakes of grammar and spelling in D $a \ g$ but, as the student will detect these for himself, we put them right without further comment, here and elsewhere. Lines 9—11 are undivided in B. The neumes are confused and misplaced in D but there is no doubt about the correct reading.

Mode IV pl. No. 1.

D f. 292 b; B p. 198; Par. 350.

Patm. 220: $\lambda \bar{\delta} (1) \bar{o} \bar{\epsilon} \bar{\kappa} \bar{\theta} \epsilon - \bar{o} \bar{\upsilon} \bar{\pi} \alpha - \bar{\tau} \rho \bar{o} \varsigma \bar{\lambda} \bar{o} - \bar{\gamma} \bar{o} \varsigma (2) \bar{\pi} \bar{\rho} \bar{o} \bar{\tau} \omega \nu$
 $\bar{\alpha} \bar{\iota} - \bar{\omega} - \bar{\nu} \omega \nu \bar{\gamma} \epsilon \nu - \bar{\nu} \eta - \bar{\theta} \epsilon \bar{\iota} \varsigma (3) \bar{\epsilon} \bar{\pi}' \bar{\epsilon} \bar{\sigma} - \bar{\chi} \alpha - \bar{\tau} \omega \nu \bar{\delta} \bar{\epsilon} \bar{\tau} \omega \nu \bar{\chi} \bar{\rho} \bar{o} - \bar{\nu} \omega \nu (4)$
 $\bar{o} \bar{\alpha} \bar{\upsilon} - \bar{\tau} \bar{o} \varsigma \bar{\epsilon} \bar{\kappa} \bar{\tau} \eta \varsigma \bar{\alpha} - \bar{\pi} \bar{\epsilon} \bar{\iota} - \bar{\rho} \bar{o} - \bar{\gamma} \alpha - \bar{\mu} \bar{o} \bar{u} \bar{\sigma} \alpha \bar{\rho} - \bar{\kappa} \omega - \bar{\theta} \bar{\epsilon} \bar{\iota} \varsigma (5) \bar{\beta} \bar{o} \bar{u} -$
 $\bar{\lambda} \eta - \bar{\sigma} \bar{\epsilon} \bar{\iota}' \bar{\sigma} \bar{\tau} \alpha \bar{\upsilon} - \bar{\rho} \omega - \bar{\sigma} \bar{\iota} \bar{\nu} \bar{\theta} \alpha - \bar{\nu} \alpha - \bar{\tau} \bar{o} \bar{u} \bar{\upsilon} \bar{\pi} - \bar{\epsilon} - \bar{\mu} \bar{\epsilon} \bar{\iota} - \bar{\nu} \bar{\epsilon}' (6) \bar{\kappa} \bar{\alpha} \bar{\iota} \bar{\tau} \bar{o} \bar{\nu} \bar{\pi} \alpha -$

$\bar{\lambda} \bar{\alpha} \bar{\iota} \bar{\nu} \bar{\epsilon} - \bar{\kappa} \bar{\rho} \omega - \bar{\theta} \bar{\epsilon} \bar{\nu} - \bar{\tau} \bar{\alpha} (7) \bar{\alpha} \bar{\nu} - \bar{\theta} \bar{\rho} \omega - \bar{\pi} \bar{o} \bar{\nu} \bar{\epsilon} - \bar{\sigma} \bar{\omega} - \bar{\sigma} \bar{\epsilon}' (8) \bar{\delta} \bar{\iota} - \bar{\alpha} \bar{\tau} \eta \varsigma$
 $\bar{\epsilon} - \bar{\alpha} \bar{\upsilon} - \bar{\tau} \bar{o} \bar{u} \bar{\alpha} - \bar{\nu} \alpha - \bar{\sigma} \bar{\tau} \alpha - \bar{\sigma} \bar{\epsilon} - \bar{\omega} \varsigma.$

Version from Patmos 220 (unpaged). — From g.



The MS Patmos 220 is dated 1223 and is written in the mature Middle Byzantine or Round Notation (cf. I. Sakkelion, Πατριακή Βιβλιοθήκη, Athens 1880; B. S. A. XXX (1928—30) 92). B has no dot after line 6 but otherwise agrees with Patm.; D punctuates only after lines 3 and 5; Christ-Paranikas read βουλήσει θάνατον σταυρώσει (Anthol. p. 115), which does not suit our music. The hymn in B has been used as a music-lesson, several of the neumes in lines 1—4 being marked by signatures, some very hard to read; for example,

f is given as $\pi \lambda . \gamma'$, c' as ι , d' as δ' . Before l. 3 the signature $\bar{\delta}$ (=d') was added by Man. II. The variants in D are unimportant.

B agrees closely with Patm. 5. D = B²: $\bar{\nu} \alpha - \bar{\tau} \bar{o} \bar{u} \bar{\upsilon} \bar{\pi} - \bar{\epsilon} -$; B¹ = Patm. $g \ a \ c' - b \flat$

Mode IV pl. No. 2.

D f. 292 b; B p. 198; Par. 350. — From g.

(1) Τὴν ἐκ νε-κρῶν σου ἀ-νά-στα-σιν (2) δο-ξο-λο-γού-μεν Χρι-
στέ (3) δι' ἧς ἡ-λευ-θέ-ρω-σας (4) ἀ-δα-μι-αῖ-ον γέ-νος
(5) ἐκ τῆς τοῦ Ἀι-δου τυ-ραν-νί-δος (6) καὶ ἐ-δω-ρή-σω τῷ κό-σμῳ
ὡς θε-ός (7) ζω-ήν αἰ-ώ-νι-ον (8) καὶ τὸ μέ-γα ἔ-λε-ος.

1. Read -κρῶν, not >; B has >>>; B²: ᾱ-νᾱ-στᾱ-. 2. fin. In
c b \flat a

this figure, which also occurs as effe, we should probably read
b-natural, or, where convenient, bc' c' b \flat . 3. ἧς: either b \flat or b \natural
possible here and over -αι- in line 4, but over -δου (line 5) b \flat is
easier. 4-5. B: γε-νός (5) ἐκ. 6. Read in D ὡς, not >. 7-8.
b \flat a ef

D has apparently -ῶ-νι-ον (8) καὶ το; B: -ῶ-νι-ον καὶ το με-.
b-c' a- a- a' ef a

Mode IV pl. No. 3.

D f. 292 b; B p. 198; Par. 350. — From a.

(1) Σὲ δο-ξά-ζο-μεν Κύ-ρι-ε (2) τὸν ἐ-κου-σί-ως δι' ἧς
(3) σταυ-ρόν ὑ-πο-μεί-ναν-τα (4) καί σε προσ-κυ-νοῦ-μεν (5) παν-το-

δὲ - να-με Σω-τήρ (6) μὴ ἀ-πορ-ρί-ψῃς ἡ-μᾶς (7) ἀ-πὸ τοῦ
προσ-ώ-που σου (8) ἀλλ' ἐπ-ά-κου-σον (9) καὶ σῶ-σον ἡ-μᾶς
(10) δι-ὰ τῆς ἀ-να-στά-σε-ώς σου φιλ-άν-θρω-πε.

Signature $\lambda \pi \delta \approx \approx \approx$. 1. -δο-ξα-: read $\approx \approx \approx$ with B (cf. last
(g-ga a)

hymn; B² has the same v. l. in this line as there); D is confused. 2. B:

τον ε-κου-σί-ως. 3-4. B: σταυ-ρόν ὑ-πο-μεί-ναν-τα (4) καὶ
g b \flat c' d'e' d c' c' b \flat a b \flat c'-d' c'- c'- bc'
σε προσ-κυ-. The neumes are right in D but in the text there is an error
a' d' c'

(υπομεινονταντου). Over -ναν- b \flat is probable, as we have entered

Mode III. 6-8. B: -ρι-ψῃς ἡ-μᾶς (7) ἀ-πο τοῦ προσ-ώ-
d'e'd'c' b d'b c'- c' c' b \flat a b \flat c'-d'
που σου ιι (8) ἀλλ'. 9. fin. b \flat before a cadence in Mode I.
c'- c'-(=c') d'

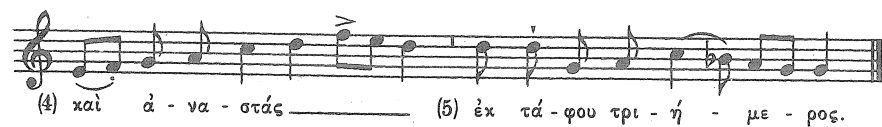
Mode IV pl. No. 4.

D f. 292 b; B p. 198; Par. 350.

Intonation.

From c'.

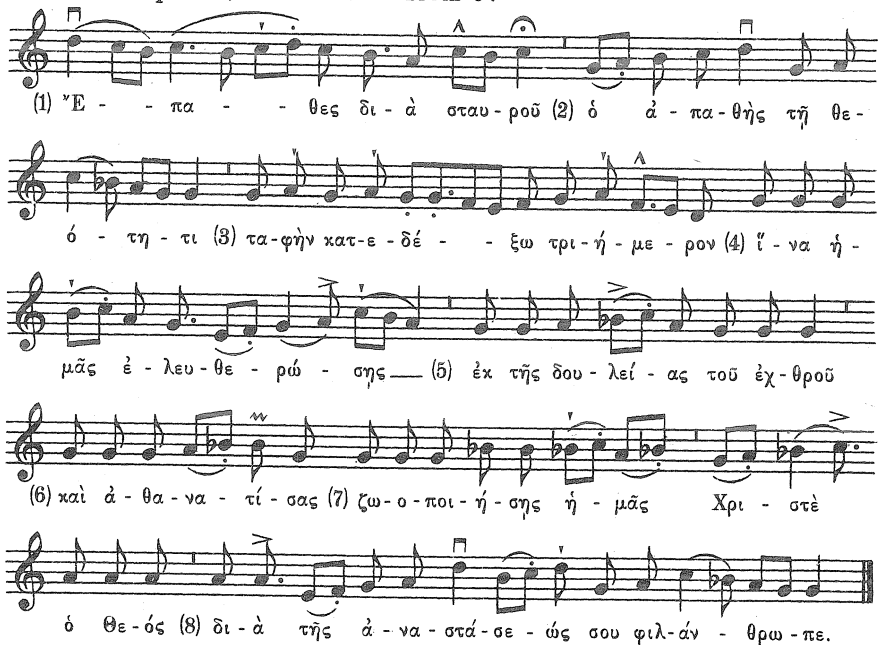
α-νε-α-γι-ε-να-να Δό-ξα σοι Χρι-στὲ Σω-τήρ (2) Ἰ-ἐ-
θε-οῦ μο-νο-γε-νὲς (3) ὁ προσ-πα-γεῖς ἐν τῷ σταυ-ρῷ



Signature in B: $\pi \lambda \delta \approx \frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ (= g-c' c'-). 2-3. B: $\frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ (3) $\frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ g bg a- b.
 προς-. Here we have a long passage in Mode I, which ends just before the last cadence. So we suggest b-natural in both MSS. 4. Read καὶ with B, not $\frac{\pi}{\lambda} \frac{\delta}{\approx}$.

Mode IV pl. No. 5.

D f. 293; B p. 201; Par. 359. — From c'.

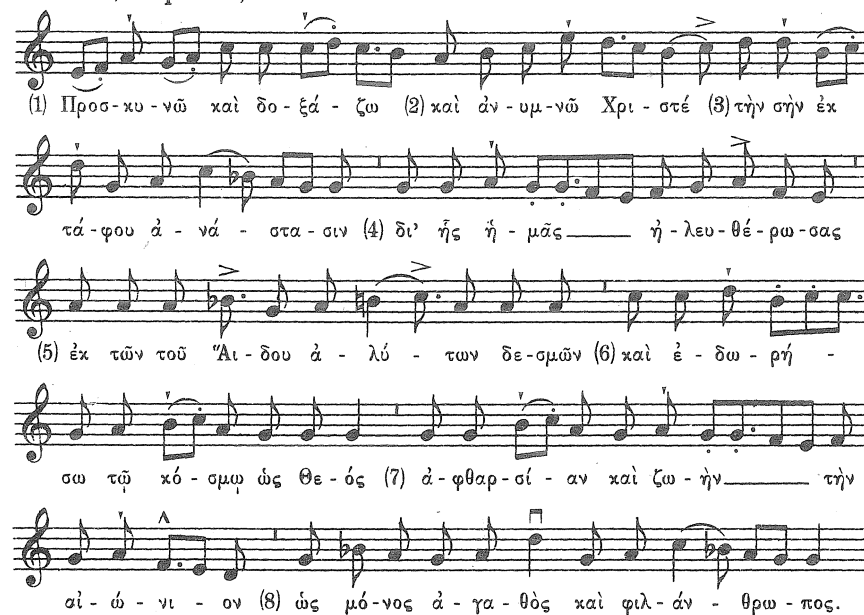


Signature in D: $\pi \lambda \delta \approx \frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ (= c'-c' b c'-); in B $\frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ (= c' c'-).
 2-3-4. Read in D -θῆς, not $\frac{\pi}{\lambda} \frac{\delta}{\approx}$; B: $\frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ (3) $\frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ a b c' d'-c' b c' d'-c'-c'.

τα - φὴν κατ - ε - δέ - ξω τρι - ῆ - με - ρον $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ (4) $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ i-. The signature bc' e' d' c' c'-bc' d' d' a b \flat a g g (B²) looks forward to the next progression. In l. 2 B² seems to agree with D. 4. fin. Divide thus in D $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ -ρω-σης. 5. init. B: $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ τῆς; B² $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ ef f g ef b \flat possible here, but b \flat is much better in lines 6 and 7. || B: $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ -θρου. af g 6. ἀθανάσιος from ἀθανατίζω intransitive: »having become immortal mightest make us to live«. 7. B: $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ ἡ - μᾶς $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ χρι - στε. 8. Read in D $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ -αν-. b' g b-c'.

Mode IV pl. No. 6.

D f. 293; B p. 201; Par. 359. — From a.



Signature in D: $\pi \lambda \delta \approx \frac{\pi}{\lambda} \frac{\delta}{\approx} \frac{\pi}{\lambda} \frac{\delta}{\approx}$ (= g-g a a'); equivalent in B. 2-3. B: $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ (3) $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ τῆς; B²: $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ χρι - στε. 3. Order in D: $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ d' c' b-c' bc' d' bc' d' c' b a-c' σὴν ἐκ τά - φου $\frac{\pi}{\lambda} \frac{\delta}{\approx}$ α'. 4-6. Words and music differ in B: c' a

πλ.δ = δι' ης ἡ-λευ-θε-ρω-σας ἡ-μας· πλ.δ = ἐκ τῶν
 a g g' f e (dim.) f g a f e d d g a

του α-δου α-λυ-των δε-σμων και ε-δω-; lines 5-7 suggest Mode I,
 bc' d'-c' g a c'- b b b c' a d'

hence b-natural in several places. B²: probably (reading from signa-

ture) ἐκ τῶν του α-δου α-...-μων και ε-δω-. 7. ζων αιωνιον και το
 g g bc' d'-c' b a c' c' a (falso.)

μεγα ελεος Par. 8. B: ὡς μο-νος α-γα-θος και φιλ-; B²: ὡς...α-
 a bh a g a d'- c' bh

(= D) γα-θος (= D to end).
 bc' d'

Mode IV pl. No. 7.

D f. 293; B p. 201; Par. 359. — From g.

(1) Το ζω - ο - δό - χον σου μνη - μα. (2) φρου-ρουν-τες πα - ρά - νο -
 μοι (3) συν τη κου - στω - δί - α ἐ - σφρα - γί - σαν - το του -
 το (4) Σὺ δὲ ὡς ἀ - θά - να - τος θε - ὸς (5) και
 παν - το - δὺ - να - μος (6) ἀν - ἐ - στης τρι - ή - με - ρος.

1-2. B: μνη--μα (2) φρου-ρουν-; B²: -τες πα-ρα-. 3. b-natural,
 e'f' d'c'd' b c'd' d' c' bh

as the phrase leads up to c' (?). 4. We follow B: συ δε ὡς α-θα-να-
 τος θε-ος. The last three signs in D give c' b c'- (= B²) but the be-

ginning of the line cannot be easily emended. 5-6. B: και παν-το-
 δυ-να-μος; B²: και παν-το-δυ-να-μος (6) αν - ε-στης κτλ. = D,
 g c' c' c' e'f' d'- bc' d' g
 which also agrees with B² in l. 5.

Mode IV pl. No. 8.

D f. 293; B p. 201; Par. 359. — From g.

(1) Πο - ρευ - θέν - τος σου ἐν πύ - λαις Ἄι - δου Κύ - ρι - ε
 (2) και ταυ - τα συν - τρι - ψαν - τος (3) ὁ αἰ - χμά - λω -
 τος οὐ - τως ἐ - βό - α (4) Τίς ἐ - στιν οὐ -
 - - - τος (5) ὅ - τι οὐ κα -
 τα - δι - κά - ζε - ται (6) ἐν τοῖς κα - τω - τά - τοις
 τῆς γῆς (7) ἀλ - λά και ὡς σκη - νήν κατ - ἐ - λυ - σεν
 dim.
 (8) του θα - νά - - του το δε - σμω - τή - ρι - ον
 dim.
 (9) ἐ - δε - ξά - - μην αὐ - τὸν ὡς θνη - τόν

(10) καὶ τρέ-μω ὡς Θε-όν (11) Παν-το-δύ-να-με

Var. 1. 3. D (emended):

έ-λέ-η-σον ἡ-μᾶς. ὁ αὐ-χμά-λω-τος οὐ-τως κτλ.

1. fin. B: -δου κυ-ρι-ε; B²: κυ-ρι-ε. 3. We follow B ο αὐ-
c' a b \flat af g- b \flat a g-

χμα-λω-τος ου-τως ε-βο-α. D can be emended by ου-, not =x, a somewhat violent change; we should then have the notes given above.

4. The ornamental figure (Thema Haploun) is the same in both MSS, the mute Subsidiary is the Gorgosyntheton (over οὔ-) which gives a summary of the phrase. 8-9. Neither MS is easy to read; B has run the neumes too close together, but they should be disentangled

thus -τηρι-ον (9) ε-δε-, and in D omit the Diple at the end of the
aga' ef g

line and read -τη-ρι-ον. 9. Read -ξα-, not =, which brings D into line with B. The cadence in D is more suited to the Fourth Authentic Mode, but B has kept the Plagal better in mind. 11. B:

-να-με ε-λε-η-σον ἡ-.—The prisoner in 1. 3 is Adam: observe gab \flat a a a f af g the fine imagery in 7-8.

Mode IV pl. No. 9.

D f. 293 b; B p. 201. — From g.

(1) Τὸν ἐκ νε-κρῶν ἀ-να-στάν-τα δο-ξο-λο-γῇ-σω-μεν

dim.

(2) εἰ γὰρ σάρ-κα καὶ ψυ-χὴν (3) τὴν ἐ-μὴν ἀν-έ-λα-βεν

UNION ACADEMIQUE INTERNATIONALE

MONUMENTA
MUSICAE BYZANTINAE
SUBSIDIA

EDIDERUNT

CARSTEN HÖEG • H. J. W. TILLYARD
EGON WELLESZ

Volumen I

Fasc. 1. H. J. W. TILLYARD: Handbook of the Middle
Byzantine Musical Notation.

Fasc. 2. CARSTEN HÖEG: La Notation Ekphonétique.



COPENHAGUE

EINAR MUNKSGAARDS FORLAG

1935

dim.

ὁ Χρι-στός (4) ἐν τῷ αὐ- τοῦ πά- θει δι- η- ρέ- θη- σαν

(5) ἐξ ἀλ- λή-λων ἀμ- φό- τε- ρα (6) ἀλλ' ἡ θε- ό- της ἀ-

dim. accel.

χώ- ρι-στος (7) ἐ- κα- τέ- ρων δι- έ- μει- νεν (8) ὁ

θεν ὁ μὲν Ἄι- δης ἐ- σκυ- λεύ-θη (9) τῆς ἀ- χράν-του σου

ψυ- χῆς ἐ- κεῖ-σε κατ-ελ- θού- σης (10) ἐν δὲ τῷ τά- -

dim.

φῶ δι- α- φθο- ράν (11) οὐκ εἶ- δέν τὸ ἄ- γι- ον σῶ- μα

(12) τοῦ λυ- τρω- τοῦ καὶ σω- τῆ- ρος τῶν ψυ- χῶν ἡ- μῶν.

Var. 11. 10-12. B:

δι- α- φθο- ράν (11) οὐκ εἶ- δε τὸ παν- ἄ- γι- ον

σῶ- μα (12) τοῦ λυ- τρω- τοῦ καὶ σω- τῆ- ρος τῶν ψυ- κτλ.

1-2. B: -μεν (2) εἰ γὰρ σαρ-κά και ψυ-χὴν. 4. No dot in B after
aga' e f g c' d' bc' a af g-

πάθει. 6. B (no dot): ἀλλ' ἡ θε-ο- -; B² adds an obscure sign over
b h' g c' c'-bc'd'

-o- perhaps Thematismus Exo, giving a summary of the group (Fleischer, *Neumenstud.* T. 3, 52). B² then has $\bar{\tau}\eta\varsigma \bar{\alpha}-\chi\omega-\rho\iota-$. The whole passage is vigorous and effective in all versions. 9. Read in D $\bar{\kappa}\epsilon\iota$, not $\bar{\kappa}$. B has δ'' (= g) $\bar{\tau}\eta\varsigma \bar{\alpha}-\phi\rho\alpha-\sigma\tau\omicron\upsilon \sigma\omicron\upsilon \psi\upsilon-\chi\eta\varsigma \bar{\epsilon}-\bar{\kappa}\epsilon\iota-\sigma\epsilon$ g bc' e' d' c' bc' d' c' e' d' $\bar{\kappa}\alpha\tau-\bar{\epsilon}\lambda-\theta\omicron\upsilon-\sigma\eta\varsigma$. || σου] B (and cod. Vatoped. 1492); δε D (and U). c' c' b a-bc c'-
10-12. B (see staff-notation): (no punctuation) $\bar{\delta}\iota-\bar{\alpha}-\bar{\phi}\theta\omicron-\bar{\rho}\alpha\nu$ (11) $\bar{\omicron}\upsilon\kappa$ $\bar{\epsilon}\iota-\bar{\delta}\epsilon$ το παν-α-γί-ον $\bar{\sigma}\omega-\bar{\mu}\alpha$ (12) του λυ-τρω-του και σω-τή-ρος των ψυ-; B² adds the Little Kylisma to -του which implies an optional ornament a-b a b g a b and also adds a Gorgon (accel.) to ψυ- and gives the same notes as D from τῶν to the end. 11. D absurdly has πνεῦμα for σῶμα.

Mode IV pl. No. 10.

D f. 293 b; B p. 202. — From g.

(1) Τὸν ἐκ νε-κρῶν ἀ-να-στάν-τα δο-ξο-λο-γῇ-σω-
μεν (2) ὁ γὰρ Λό-γος — και θε-ὸς (3) ἐ-αυ-τὸν-κε-
νώ-σας ἐ-πὶ τῆς γῆς (4) ὑ-περ ἡ-μῶν ὤ-βριν
κατ-ε-δέ-ξα-το (5) ὑ-πὸ ἀ-νό-μων ρα-πί-
ζε-ται (6) ὧν τὸ βα-σί-λει-ον ὧ-λε-σεν

(7) ὡς θε-ὸς ὑπ-άρ-χων δυ-να-τός (8) ὁ-θεν τῷ σταυ-
ρῷ μὲν προσ-η-λώ-θης (9) ἐ-κου-σί-ως σαρ-κὶ δι' ἡ-
μᾶς ὡς ἄν-θρωπος (10) τῷ δὲ λη-στή-την τρυ-φὴν
παρ-έ-σχεν (11) ὁ παγ-κτί-στης τῶν ὀ-λων (12) και
λυ-τρω-τῆς και σω-τήρ τῶν ψυ-χῶν ἡ-μῶν.

Lines 1-8 are almost a repetition of the last hymn. 10. B: $\bar{\tau}\rho\upsilon-$ $\bar{\phi}\eta\nu \bar{\pi}\alpha\rho-\bar{\epsilon}-\bar{\sigma}\chi\epsilon\varsigma$ κτλ. as in the last hymn to end of l. 11. 12. In D $\bar{c}'-\bar{g}$ a e-f two drastic emendations are needed: $\bar{\sigma}\omega-$, not $\bar{\omega}$, and $\bar{\tau}\eta\rho$, not $\bar{\omega}$; B gives no help and I am unwilling to give up the ending of D, where an unusual turn is given to the common phrase bc'c'b. B has $\bar{\kappa}\alpha\iota \bar{\lambda}\upsilon-\bar{\tau}\rho\omega-\bar{\tau}\eta\varsigma \bar{\kappa}\alpha\iota \bar{\sigma}\omega-\bar{\tau}\eta\rho \bar{\tau}\omega\nu \bar{\psi}\upsilon-\bar{\chi}\omega\nu \bar{\eta}-\bar{\mu}\omega\nu$; B² again a a a a-bh g a d'-e' c' bh c'-bh ag g has the Little Kylisma at -τῆς, and again has an obscure variant resembling that in the last hymn.

Mode IV pl. No. 11.

D f. 294; B p. 202; Patm. 220 (unpaged). Version from Athen. 883 f. 335.

A: πλ.δ' $\bar{\pi}$ - (1) $\bar{\delta}$ ε - σπο - της υπ - αρ - χων δ' (2) ου - ρα - νου
 και γης $\bar{\alpha}$ - κα - τα - λη - πτε (3) $\bar{\epsilon}$ - πα - θες δι - α σταυ - ρου (4) $\bar{\iota}$ ν - α
 $\bar{\epsilon}$ - μοι $\bar{\alpha}$ - πα - θει - αν πη - γα - σης ως $\bar{\theta}$ ε - ος (5) τα - φην
 κα - τε - δε - ξω τρι - η - με - ρον (6) και αν - ε - στης εν δο - ξη (7)
 συν - αν - α - στή - σας τον $\bar{\alpha}$ - δαμ (8) ως παν - το - δυ - να - μος.

From c' (Intonation: g- c' c').

(1) Δε-σπό-της υπ-άρ-χων (2) ου-ρα-νου και γης $\bar{\alpha}$ - κα - τά-λη-πτε (3) $\bar{\epsilon}$ - πα -
 θες δι-α σταυ-ρου (4) $\bar{\iota}$ ν - α $\bar{\epsilon}$ - μοι $\bar{\alpha}$ - πά - θει - αν πη - γα - σης ως $\bar{\theta}$ ε - ός
 (5) τα-φήν κατ-ε - δε - ξω τρι-ή - με - ρον (6) και αν-έ-στης εν δό -
 ξη (7) συν-α - να-στή-σας τον $\bar{\alpha}$ - δάμ (8) ως παν-το - δύ - να - μος.

For the MS called A (Atheniensis 883) see my *Hymns of Stich. for Nov.* p. XV. For the Patmos MS see page 95 above. This as well

as B and D contains mistakes, but A is right. 2-4. D: -κα-τα-
 a c'-

λη-πτε (3) $\bar{\epsilon}$ - πα - θες - (dub.) $\bar{\delta}$ ι - α σταυ - ρου (4) $\bar{\iota}$ ν - α; the other
 b- c'- d'- c'- b-c' d' c' b d' c' d'- ga b

MSS are in general agreement with A. The next passage in D is corrupt, there is an erasure before πη-. Several versions seem to have been confused. Read (from Patm.) $\bar{\alpha}$ - (not $\bar{\pi}$)παθειαν. The notes will then be $\bar{\epsilon}$ -μοι $\bar{\alpha}$ -πα-θει-αν κτλ. = A. The other differences are
 c' d' a b \flat a g

unimportant. D ends $\bar{\omega}$ ς $\bar{\phi}$ ιλ - αν - θρω - πος (read -αν-, not $\bar{\pi}$).
 g a c-b \flat ag g

The other MSS agree with A.

STICHERA ANASTASIMA

ALPHABETICA

Mode I No. 1.

D f. 294; B p. 166; Sinaït. 1214; Par. 4.

Sin.:

B: (1) ἁ-γαλ-λι-ᾶ-σθω ἡ κτι-σις (2) οὐ-ρα-νοὶ εὐ-φραι-

νε-σθω-σαν (3) χεῖ-ρας κρο-τεῖ-τω τὰ ἐ-θνη μετ' εὐ-φρο-συ-

νης (4) ^{πλ.α'}Χρι-στος γὰρ ὁ σω-τήρ ἡ-μῶν (5) τῷ σταυ-ρῷ προσ-

ῆ-λῶ-σε (6) τὰς ἁ-μαρ-τί-ας ἡ-μῶν (7) καὶ τὸν θά-να-

τὸν νε-κρω-σας (8) ζῶ-ην ἡ-μῖν ἐ-δω-ρη-σα-το (9) ^{πλ.α'}πε-πτω-

κό-τα τὸν Ἀ-δάμ (10) παγ-γε-νῇ ἁ-να-στή-σας ὡς φιλ-άν-

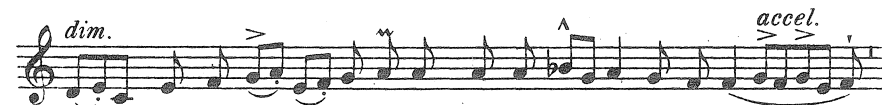
θρῶ-πος.



(1) Ἀ-γαλ-λι-ᾶ-σθω ἡ κτι-σις (2) οὐ-ρα-νοὶ εὐ-φραι-νε-σθω-σαν (3) χεῖ-ρας
 Sin: a a a b c' a g f' e-f g a b- c' g. e f g- a a- b g a



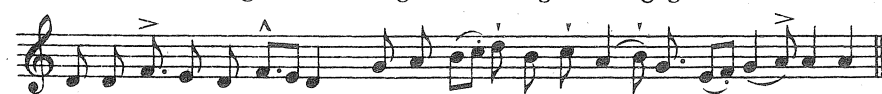
κρο-τεῖ-τω τὰ ἐ-θνη μετ' εὐ-φρο-σύ-νης (4) Χρι-στος γὰρ ὁ σω-τήρ ἡ-
 b c'd' a g f' e f g a f e d- d d e f g g g a a e f



μῶν (5) τῷ σταυ-ρῷ προσ-ῆ-λῶ-σε (6) τὰς ἁ-μαρ-τί-ας ἡ-μῶν
 d- e f g a e f g a a a a b g a- g f f-



(7) καὶ τὸν θά-να-τον νε-κρω-σας (8) ζῶ-ην ἡ-μῖν ἐ-δω-ρη-σα-το
 e f a b a g. f e- a g e f a g f e- g g a e- f d- c- d



(9) πε-πτω-κό-τα τὸν Ἀ-δάμ (10) παγ-γε-νῇ ἁ-να-στή-σας ὡς φιλ-άν-θρῶ-πος.
 d d f. e d f e d- e f g a b- c' d' b c' b a- b g. e f g- a a- a-

Chief variants in D: 3. $\overset{\sim}{\epsilon} - \overset{\sim}{\theta}\nu\eta \overset{\sim}{\mu\epsilon}\tau'$. 4. $\overset{\sim}{\eta} - \overset{\sim}{\mu}\omega\nu$. 8. -ην:
a' ef g f'e dec (dim.)

read Ξ in D. 9-10. $\overset{\sim}{\alpha} - \overset{\sim}{\delta}\alpha\mu \dots - \overset{\sim}{\sigma}\tau\eta - \overset{\sim}{\sigma}\alpha\varsigma \omega\varsigma$.
d d- c'b a- g'

The Coislin version is very easy to follow. 1. -σθω: the Apostrophus may be a second, third or fourth downwards. 2. -νοι: the Oligon, which the Round Notation inserts, is remembered, but unwritten, in the Coislin, where only the rhythmical value is shown by the Dipole. 3. The Cois. resembles D here. || μετ': the Kentema may be an ascending second, the Oligon having only dynamic effect. 4. The Ison is remembered, the Oligon only dynamic. This also happens with the Oligon and Petaste over σωτήρ. 5. The dot after the Kupsisma is only a stop, not the Kentema. 6. -μαρ-τι-: two progressions, shown in the Round Notation, are remembered in the Coislin, the rhythmical signs (Bareia and Dipole) serving as reminders.—It will be seen that the likeness between Sin. and B is not much greater than between Sin. and D. Lines 4, 5, 6 are undivided in Par.

Mode I No. 2.

D f. 294 b; B p. 166; Par. 4. (The order of Nos. 2 and 3 is inverted in D.)

(1) Βα-σι-λεὺς ὑπ-άρ-χων οὐ-ρα-νοῦ (2) καὶ γῆς ἀ-κα-τά-λη-πτε
(3) ἔ-κων ἐ-σταύ-ρω-σαι δι-ὰ φιλ-αν-θρω-πί-αν (4) ὃν ὁ
"Αι-δης συν-αν-τή-σας κά-τω-θεν ἐ-πι-κράν-θη
(5) καὶ δι-καί-ων ψυ-χαὶ δε-ξά-με-ναι ἡ-γαλ-λι-ά-σαν-το
(6) Ἀ-δάμ δὲ ἰ-δὼν σε τὸν Κτί-στην (7) ἐν τοῖς κα-τα-χθο-νί-οις

ἀν-έ-στη (8) ὦ τοῦ θ-ια-τος (9) πᾶς θα-νά-του ἐ-γεύ-
σα-το ἡ τᾶν ἀ-πάν-των ζω-ή (10) ἀλλ' ἡ ὡς ἡ-βου-
λή-θη κό-σμον φω-τί-σαι (11) κραυ-γά-ζον-τα καὶ λέ-γον-τα
(12) Ὁ ἀ-να-στάς ἐκ νε-κρῶν (13) Κύ-ρι-ε δό-ξα σοι.

3. B: $\overset{\sim}{\epsilon} - \overset{\sim}{\kappa}\omega\nu$; B² = D. 3-4. B: -πι-αν (4) $\overset{\sim}{\omicron}\nu \overset{\sim}{\omicron} \overset{\sim}{\alpha} - \overset{\sim}{\delta}\eta\varsigma$. 4.
d e d-e c d ef g

-τη-: D has a debased form of Piasma (dim.) written above. 4. B:

$\overset{\sim}{\kappa}\alpha\tau - \overset{\sim}{\omega} - \overset{\sim}{\theta}\epsilon\nu \overset{\sim}{\epsilon} - \overset{\sim}{\pi}\iota -$. 10-11. Read -σμων, not -; D seems to have
fg e f' c f'e

noticed his mistake and tried to correct it by reading καὶ instead of $\overset{\sim}{\kappa}\alpha\tau$, which B gives. In this way D spoils the cadence at φωτισαί. We therefore follow B and emend both places. 13. The last cadence

is crowded in D but the neumes are meant for $\overset{\sim}{\delta}\omega - \overset{\sim}{\xi}\alpha \overset{\sim}{\sigma}\iota$; B has the cadence of Barys after line 11.

Mode I No. 3.

D f. 294 b; B p. 166; Par. 4.

(1) Γυ-ναῖ-κες μυ-ρο-φό-ροι μύ-ρα φέ-ρου-σαι (2) με-τὰ σπου-δῆς καὶ ὁ-
δυρ-μοῦ (3) τὸν τά-φον σου κατ-έ-λα-βον (4) καὶ μὴ εὐ-ροῦ-σαι—
τὸ ἄ-χραν-τον σῶ-μά σου (5) πα-ρὰ δὲ τοῦ ἀγ-γέ-λου μα-θοῦ-σαι

(6) τὸ και - νὸν καὶ πα - ρά - δο - ξον θαῦ - μα (7) τοῖς ἀ - πο -
 στό-λοις ἔ - λε - γον (8) Ἄν - έ - στη ὁ Κύ - ρι - ος
 (9) ὁ παρ - έ - χων τῷ κό - σμῳ τὸ μέ - γα ἔ - λε - ος.

Intonation in D: a g f e' d - a. The syllables are meant for ἀνανες.
 1. D has θεοφοροι. || B has the Kylisma over φε - with the usual
 notes b - c' b c' a b; thereafter - ρου. 3-4. B: - βον και. 4.
 Read - ρου - in D, not \approx ; B is right.

Mode I. Theotocium.

D f. 295; B p. 167; Par. 4.

(1) Ἰ - δοὺ πε - πλή - ρω - ται ἡ τοῦ Ἥ - σα - ί - ου πρόρ - ρη - σις
 (2) Παρ - θε - νος γὰρ ἐ - γέν - νη - σας (3) καὶ με - τὰ τό - κων ὡς πρὸ τό -
 κου δι - έ - μει - νας (4) Θε - ὅς γὰρ ἦν ὁ τεχ - θεὶς (5) δι - ὀ
 καὶ φύ - σις ἐ - και - νο - τό - μη - σεν (6) Ἀλλ' ὦ Θε - ο - μη -
 τὸρ (7) ἰ - κε - σί - ας σῶν δοῦ - λων (8) σῶ τε - μέ - νει προσ -

φε - ρο - μέ - νας σοι μὴ παρ - ί - δης (9) ἀλλ' ὡς τὸν εὐ - σπλαγ - χον
 (10) σαῖς ἀγ - κά - λαις φέ - ρου - σα (11) σοῖς οἰ - κέ - ταις
 σπλαγ - χνί - σθη - τι (12) καὶ πρέ - σβευ - ε σω - θῇ - ναι τὰς ψυ - χὰς ἡ - μῶν.

4. Read γάρ, not \approx , which brings D into line with B. 7. Read
 - σι - (= B²), not \approx . 8. The Subsidiary sign is probably the Gorgo -
 syntheton giving a summary of the phrase; B: σὺ τε - με -
 a b c' - ba c' d' c' b
 with the same Subsidiary. 9. The Subsidiary sign is the Thematismus
 Eso, although the Thema Haploun would have been appropriate (v.
Handbook, pp. 27, 28). 10. The neumes are crowded and misplaced
 in D and there is one sign too many; omit the last Oligon, thus
 restoring the usual formula. 11. Readings naturally vary between
 οικεταῖς and ικεταῖς. 12. b-flat to avoid the impression of an
 augmented fourth.

Mode II No. 1.

D f. 295; B p. 171; Par. 57. — From g.

(1) Δι - ἀ ξύ - λου Σῶ - τερ κατ - ήρ - γη - σας (2) τὴν τοῦ ξύ - λου κατ -
 ἀ - ραν (3) κρά - τος θα - νά - του τῇ τα - φῇ σου ἐ - νέ - κρω - σας

dim. *dim. accel.*

(4) ἔ - φώ - τι - σας δὲ τὸ γέ - νος ἡ - μῶν τῇ ἐ -
 γέρ - σει σου (5) δι - ὁ βο - ῶ - μεν σοι
 (6) Ζω - ο - δό - τα Χρι - στὲ (7) ὁ Θε - ὅς (8) δό - ξα σοι.

3. B: - τοῦ τη τα - φῇ σου ε - νε - κρῶ -; this is better, as it needs
 fe d g b b c' a b - ag
 no accidental. 4. init. Read with B --; D repeated the Ison by
 mistake. 5-6. D has confused the order of neumes, but we restore

the usual formula. B: σοι ζῶ - ο - δο - τα χρι - στε.
 e - f e f d e (accel.) d ef a - a c' g' f

7. θεὸς ἡμῶν Par.

Mode II No. 2.

D f. 295; B p. 171; Par. 57. — From g.

(1) Ἐν τῷ σταυ - ρῷ Χρι - στὲ φα - νεῖς (2) καθ - η - λω - μέ - νος (3) ἡλ - λοί -
dim.
 ω - σας κάλ - λος κτι - σμά - των (4) καὶ τὸ μὲν ἀπ - ἄν - θρω - πον
 (5) στρα - τι - ῶ - ται δει - κνύ - με - νοι (6) λόγ - χη πλευ - ράν σου ἐ - κέν -
 τη - σαν (7) Ἐ - βραῖ - οἱ δὲ σφρα - γῖ - σαι τά - φον ἡ - τή - σαν - το

(8) τὴν σὴν ἐξ - ου - σί - αν οὐκ ἐ - πι - στά - με - νοι
 (9) Ἄλλ' ὁ δι' οἱ - κτον σπλάγ - χνων σου κα - τα - δε - ξά - με - νος τα - φήν
 (10) καὶ τρι - ῆ - με - ρος ἀ - να - στάς (11) Κύ - ρι - ε δό - ξα σοι.
 Var. II. 5-7, B:
 - νοι (6) λόγ - χη πλευ - ράν σου ἐ - κέν - τη - σαν
 (7) Ἐ - βραῖ - οἱ δὲ σφρα - γῖ - σαι τά - φον ἡ - τή - σαν - κτλ.

Signature in B: \bar{y} (= b a g-); D has the usual β . 5. Read δει -,

not —; a common mistake; B is right \bar{y} . 6. Read ε -, not —; B dif-

fers widely. 7-8. We may compare Uf. 361: β ε - βραῖ - οἱ δε σφρα -
 (= b) b g ab b b

γι - σαι τα - φον ἡ - τη - σαν - το (8) τὴν σὴν κτλ. = D; as D regains
 b c' g a bc' d' c- b- b- g bc'
 the right note, we cannot change the text although the melody is
 unusual.

Mode II No. 3.

D f. 295 b; B p. 171; Par. 57. — From b.

(1) Ζω - ο - δό - τα Χρι - στὲ (2) ἐ - κου - σί - ως πά - θος ὁ - πο -
 στάς δι - ἀ θνη - τοὺς (3) ἐν Ἀι - δῇ δὲ κατ - ελ - θὼν ὡς δυ - να - τός

(4) τοὺς ἐ - κεῖ τὴν ἔ - λευ - σιν μέ - νον - τας τὴν σὴν (5) ἀφ -
 αρ - πά - σας ὡς ἐκ θη - ρὸς κρα - ται - οὔ (6) Πα - ρά - δει -
 σον ἀνθ' Ἰ - δου οἱ - κείν δε - δώ - ρη - σαι (7) Δι -
 ὁ καὶ ἡ - μῖν τοῖς δο - ξά - ζου - σιν
 (8) τὴν σὴν τρι - ῆ - με - ρον ἔ - γερ - σιν (9) δώ - ρη - σαι
 ἰ - λα - σμόν ἀ - μαρ - τι - ῶν (10) καὶ τὸ μέ - γα ἔ - λε - ος.

B agrees in the main with D and helps us to read several difficult passages. 5. D: χειρος; B: θηρος. 7. Read in D: διο²; 9-10. B: -ων (10) καὶ το με-γα; B²=D. 10. fin. Read with B ε-, giving the usual cadence.

Mode II. Theotocium.

D f. 295 b; B p. 171; Par. 57. — From g.

(1) Ὡ - θαύ - μα - τος και - νοῦ (2) πάν - των τῶν πά - λαι θau - μά -
 των (3) τίς γὰρ ἔ - γνω μη - τέ - ρα (4) ἄ - νευ ἀν - δρὸς τε -

το - κυῖ - αν (5) καὶ ἐν ἀγ - κά - λαις φέ - ρου - σαν (6) τὸν ἄ - πα - σαν
 τὴν κτί - σιν πε - ρι - ἔ - χον - τα (7) Θε - οῦ ἐ - στί βου - λή
 τὸ κυ - η - θέν (8) ὃν ὡς βρέ - φος πάν - α - γνε (9) σαῖς ὠ - λέ - ναις βα - στα -
 ζου - σα (10) καὶ μη - τρι - κὴν παρ - ρη - σί - αν πρὸς αὐ - τὸν κε -
 κτη - μέ - νη (11) μὴ παύ - σῃ δυσ - ω - ποῦ - σα (12) ὃ - πέρ τῶν σέ τι -
 μών - των (13) τοῦ οἰ - κτει - ρῆ - σαι καὶ σῶ - σαι τὰς ψυ - χὰς ἡ - μῶν.

Signature: B: β² (=g); D: β̇. 1-2. D² has dimly -μα²-τος^f

καὶ - νοῦ (2) παν -; B²=D; B has ὦ² θαν - . 2. θαν - :
 ga a bc' g-a-c' b a- b

read ~ in D, omitting the Oligon; B: θαν - μα - των . 4. fin. Signa -
 d'c b- bc' b a

ture dimly in both MSS: ~ - ~ (=ef g a-). 5-6. These lines are undivided in Par. but B has a dot after l. 5 and D after l. 6. After κτίσιν D alone has it. Over κτίσιν both MSS have illegible variants. D has περιεχουσα. 7. D² dimly: θε - οῦ ε - στί. 7. fin.
 b a' ef g

Signature πλ.β' (=e) in D and B. 10. B: -τρι - κὴν παρ - ρη - σί -
 fg a' ef g a

αν̄ προς (observe the sequence!). Read in D αν̄-. 11. B: β̄
a-b ā
(=b) before this line; D: ῡῑ, wrong. 12. D has β̄ (=g) after
this line, but the neumes lead to b, not to g. We must therefore
follow B and read ῡ-περ̄ των̄, after which we resume D.

Mode III No. 1.

D f. 296; B p. 175; Par. 105. — From c'.

(1) Ἡ ζω-ο-δό-χος σου ἔ-γερ-σις Κύ-ρι-ε (2) τὴν οἰ-κου-μέ-νην πα-σαν ἐ-φώ-τι-σε (3) καὶ τὸ ἱ-δι-ον πλά-σμα (4) φθα-ρὲν ἀν-ε-κα-λέ-σα-το (5) δι-ὸ τῆς κατ-ά-ρας τοῦ Ἀ-δάμ (6) ἀπ-αλ-λα-γέν-τες βο-ῶ-μεν (7) Παν-το-δύ-να-με Κύ-ρι-ε δό-ξα σοι.

Signature D: ; B: ; both mean c'.
<α> νε <α> νε <ς>

5. Read with B δῑ- - - ο̄. The rest of B agrees closely with D,

Mode III No. 2.

D f. 296; B p. 175; Par. 105. — From c'.

(1) Θε-ὸς ὑπ-άρ-χων ἀν-αλ-λοι-ω-τος (2) σαρ-κὶ πά-σων ἡλ-

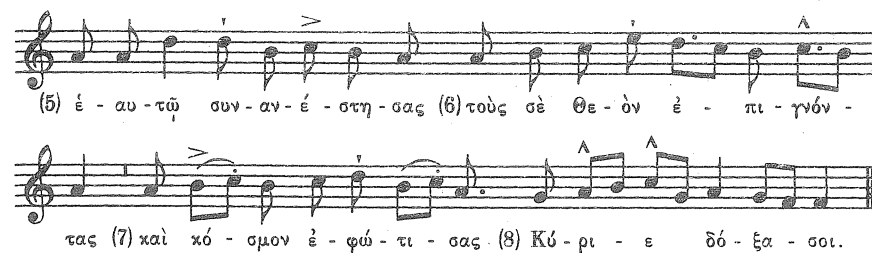
λοί-ω-σαι (3) ὃν ἡ κτί-σις μὴ φέ-ρου-σα (4) κρε-μά-με-νον ὁ-ρᾷ (5) τῷ φό-βῳ ἐ-κλο-νεῖ-το (6) καὶ στέ-νου-σα ὕμ-νεῖ (7) τὴν σὴν μα-κρο-θυ-μί-αν (8) κατ-ελ-θὼν ἐν Ἀι-δῇ δὲ (9) τρι-ή-με-ρος ἀν-έ-στης (10) ζω-ήν τῷ κό-σμῳ δω-ρού-με-νος (11) καὶ τὸ μέ-γα ἔ-λε-ος.

Each MS has the same signature as in the last hymn. 3. B: ὄν ἡ
a-b ga
κτι-σις; B²: ὄν ἡ κτι-σις. 7. Read μᾱ- with B, not =; B has
a a c'd' b c'b a
signature βαρύς (=f) after this line. 8. αδη B, Par.; αδου D.
10. Read -σῶψ with B, not =. 11. καὶ is meant in D as B clearly
shows.

Mode III No. 3.

D f. 296 b; B p. 175; Par. 105. — From a.

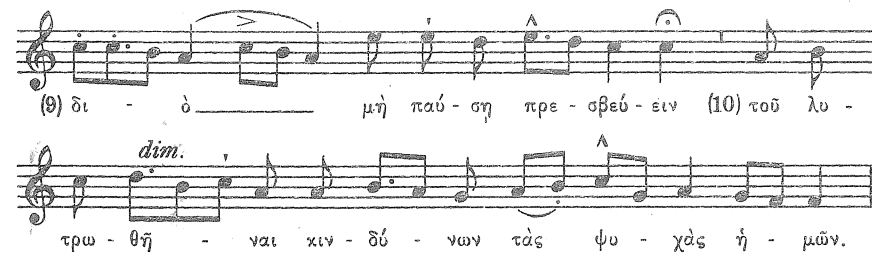
(1) Ἰ-να τὸ γέ-νος ἡ-μῶν (2) ἐκ τοῦ θα-νά-του Χρι-στὲ λυ-τρώ-σης (3) θά-να-τον ὑπ-ή-νεγ-κας (4) καὶ πρω-τό-το-κος ἐκ νε-κρῶν ἀ-να-στάς



1-2. B: 1 - να... η - μων (2) εκ. 4. τριήμερος Par., B; πρωτοτοκος
a-c' c' c' b c' a
D. B has a Kylisma in full over - κρων, that is b-c' b c' a b; B² ends
- να - στας πλ.α (= a). 7-8. We follow B - σμον έ - φώ - τι - σας (8)
bg a-
κν -; D has at least two mistakes.

Mode III. Theotocium.

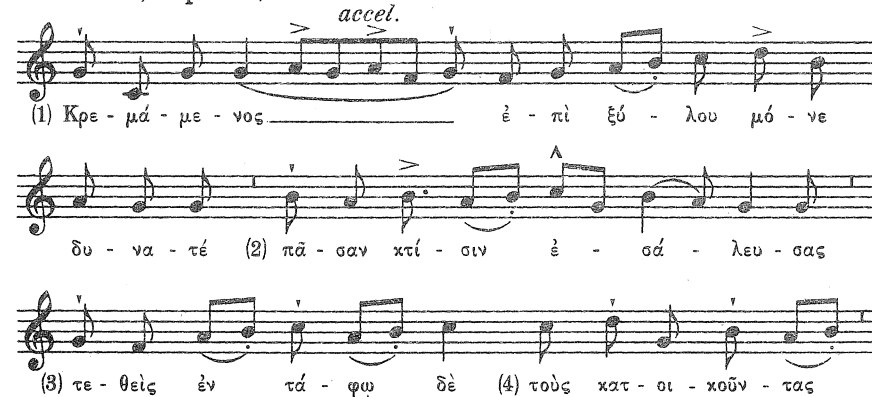
D f. 296 b; B p. 175; Par. 105. — From c'.



Signature in D: 1 - να - να, with this the first note in D² (an
a- bc' b c'
Ison) agrees but D¹ must have had a different signature in mind.
B is right, having the c' - signature and then 1 - α - . 4. B: βαρυς
c' b
(= f) εκ πα - τρος 1 - α - , where probably b-natural, appoggiatura to
bc' d' e' b
c', is intended. 8. Read in D καὶ, not -, and ε -, not -; B is right
and has βαρ. (= a) 1 - α - κί 1 - α - π - ε - κν - η - etc. ut supr. 9. B:
a a-c' b c' d' c' b
δι - ὀ μὴ; D has before line 9 the signature 1 - α - (= c') and
c' c' b a- c' - e'
a wrong signature after διὸ, the neumes are right.

Mode IV No. 1.

D f. 296 b; B p. 180; Par. 153.





2. Read $\pi\alpha$ - with B^2 , not ω ; B^1 : $\pi\alpha$ -σαν κτι-. 3. Read $\epsilon\tilde{\nu}$ with B^2 , not ω ; B^1 : $\tau\alpha$ -φω. The signature before line 3 is illegible; B

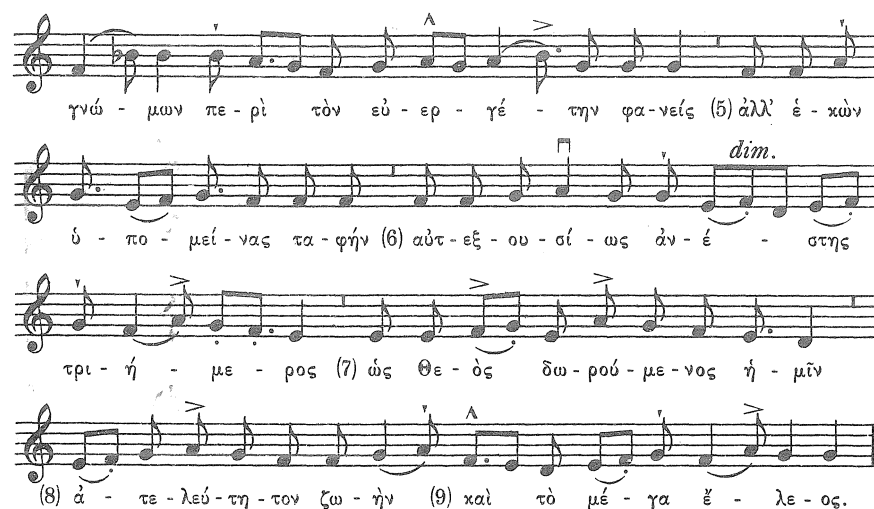
c' g b' . has $\pi\lambda.\delta'$ (=g); D looks like β (=g) followed by Man. II with an Oligon (which would counteract the error of Man. I corrected above).

4. Read -φοις with B. || B: $\alpha\tilde{\nu}$ -ε- . 4-5. At the end of l. 4 D has another obscure signature, but B gives clearly $\pi\lambda.\delta'$ (=g); D² adds an Ison to the Oligon over α(φθαρ-) but this

is not needed, as Man. I is right. B: α -φθαρ-σί-αν καὶ. 6. Read $\gamma\epsilon$ - with B. 7. Both MSS have before this line a signature denoting f. 8. σωτηριον D; τριημερον B, Par. || σου: omit Elaphron in D; B is right.—It is remarkable that D has five mistakes in this short and simple hymn.

Mode IV No. 2.

D f. 297; B p. 180; Par. 153.



2. σὲ προδοῦς τῷ Π. Par.; both B and D have the unclassical

προδωσας. 2-3. In D read -λα-, not ω ; B: -λα-τῷ προ-δω-σας ab abh $a'g$ fg b' g -

(3) σταυ-ρω; B^2 : -λα-τῷ προ-δω-, from which we see that D has confused two readings. A medial cadence on f however is good

in this Mode. 3. B: -δι-. 5. This line in B is $\alpha\lambda\lambda'$ ϵ -κὼν $\tilde{\nu}$ -πο- f -g g a - g fe

$\mu\epsilon\iota$ -νας $\tau\alpha$ -φήν; ὑπέμεινας Par.; D needs correction, although the error does not strike us until line 8; and we should probably make

the change in l. 5 in order to bring D and B into general agreement; read therefore -μει-, not ω .

6. Read $\alpha\tilde{\nu}$ - with B, not ω (D wrote the Duo Kentemata thrice instead of twice). It will be seen that D's error in this line does not counteract but aggravates the

mistake in line 5. 7. B: $\omega\varsigma$ $\theta\epsilon$ - $\omega\varsigma$ $\delta\omega$ -ρου-με-νος η -μιν; B^2 : η -μιν. e f g e f e d fe d - fc d -

8. Read in D -τον, not ω .—The other variants in B are unimportant.

Mode IV No. 3.

D f. 297; B p. 180; Par. 153. — Version from B.

B: (1) με-τά δα-κρυ-ών γυ-ναι-κες (2) κα-τα-λα-βου-σαι
το μνη-μά σε επ-ε-ζη-τη-σαν πλ.δ' (3) μη ευ-ρου-σαι
δε ο-λο-φυ-ρο-με-ναι (4) με-τα κλαυ-
θμου βο-ω-σαι ε-λε-γον δ' (5) οι - - μοι σω-
τηρ η-μων (6) βα-σι-λευ των α-παν-των πλ.δ' (7) πως
ε-κλα-πης (8) ποι-ος δε το-πος κατ-ε-χει το ζω-η-φο-ρον
σω- - - - -μα σου (9) αγ-γε-λος δε προς αυ-τας απ-ε-κρι-να-το
(10) μη κλαι-ε-τε φη-σιν (11) αλλ' απ-ελ-θου-σαι κη-ρυ-ξα-
τε πλ.δ' (12) ο-τι αν-ε-στη ο κυ-ρι-ος πλ.δ' (13) παρ-ε-χων
η-μιν α-γαλ-λι-α-σιν (14) ως μο-νος ευ-σπλαγ-χνος.

(1) Με-τά δα-κρύ-ων γυ-ναϊ-κες (2) κα-τα-λα-βου-σαι τὸ μνη-μα σὲ
ἐπ-ε-ζή-τη-σαν (πλ. δ' = c') (3) μὴ εὗ-ρου-σαι δὲ
ο-λο-φυ-ρό-με-ναι (4) με-τὰ κλαυ-
θμοῦ βο-ῶ-σαι ἐ-λε-γον (δ' = d') (5) Οἱ - - μοι
Σω-τήρ ἡ-μῶν (6) βα-σι-λεῦ τῶν ἁ-πάν-των (πλ. δ' = c')

(7) πῶς ἐ-κλα-πης (8) ποι-ος δὲ τό-πος κατ-ε-χει τὸ ζω-η-
φό-ρον σὼ - - - - -μά σου (9) Ἀγ-γε-λος δὲ πρὸς αὐ-τάς ἀπ-
ε-κρί-να-το (10) Μὴ κλαί-ε-τε φη-σιν (11) ἀλλ' ἀπ-ελ-θου-
σαι κη-ρύ-ξα-τε (πλ. δ' = g) (12) ὁ-τι ἀν-έ-στη ὁ Κό-
ρι-ος (πλ. δ' = g) (13) παρ-έ-χων ἡ-μῖν ἁ-γαλ-λί-α-σιν
Var. 1, 13, D:
(14) ὡς μό-νος εὖ-σπλαγ-χνος. παρ-έ-χων ἡ-μῖν ἁ-γαλ-κτλ.

As D has several mistakes and doubtful passages in this complicated hymn, we have preferred to give B in full and to follow that.

6. βασιλεῦ Par., B; βασιλεὺς D. 8. B²: τὸ-πος κατ-ε-χει τὸ ζω-η-φο-ρον d'e' d' c' d' c' d' b'

Before l. 9 B has the same signature as before l. 7 and again before l. 10. In lines 7—12 D is in general agreement with B.

Mode IV. Theotocium.

D f. 297 b; B p. 180; Par. 153.

(1) Νεῦ-σον πα-ρα-κλή-σε-σιν ὧν ἰ-κε-τῶν παν-ά-μω-με
(2) παύ-ου-σα δει-νῶν ἡ-μῶν ἐπ-α-να-στά-σεις (3) πά-σης θλί-
ψης

ψε-ως ἡ - μάς ἀπ - αλ - λάτ - του - σα (4) σὲ γὰρ μό - νην

ἀ - σφα-λή (5) καὶ βε - βαί - αν ἄγ - κυ - ραν ἔ - χο - μεν (6) καὶ τὴν

σὴν προ - στα - σί - αν κε - κτή - με - θα (7) μὴ αἰ - σχυν - θῶ - μεν δέ - σποι -

να σὲ προσ - κα - λού - με - νοι (8) σπεῦ - σον εἰς ἰ - κε - σί - αν

(9) τῶν σοὶ πι - στῶς βο - ῶν - των (10) Χαῖ - ρε δέ - σποι - να (11) ἡ πάν -

των βο - ῆ - θει - α (12) χα - ρὰ καὶ σκέ - πη τῶν ψυ - χῶν ἡ - μῶν.

1. Read νεύ-, not ~ ; B: ~ . || ἱκετῶν Par.; οἰκετῶν D, B; this is not merely a phonetic equivalent but suggests a more advanced stage

of Mariolatry. 2. B: επ - - - α - να - στα - σεις (πλ.δ'); this phrase g·f (dim.) c' b'a g- g- = g

does not require b-flat, nor (according to MS usage) does the medial

Plagal signature necessarily imply it. 5. Read -ραν with B², not ~ ;

B¹: -ραν ε -. 6-7. B: κε - κτή - με - θα (7) μὴ; B² = D as far as l. 6 fin., af gf. f a g f f

then μὴ αἰ -. 7. B: -λου - με -. 12. We follow B: καὶ σκε -; D has g f f-g g-

καὶ σκε - πη, which unpleasantly suggests a tritone. Par. adds καὶ b a·g f

σωτηρία against our MSS.

Mode I pl. No. 1.

D f. 297 b; B p. 185; Sinaït. 1214; Par. 205. — From d.

Sin.: ~

(1) νυ - γει - σα σου ἡ πλεῦ - ρά ζῶ - ο - δό - τα (2)

B: ~

κρου - νους ἀφ - ε - σε - ως πα - σιν ἐξ - ε - βλυ - σε (3) ζῶ - ἡς καὶ

σῶ - τη - ρί - ας (4) σαρ - κι δὲ θά - να - τον κατ - ε - δε - ξῶ (5)

α - θα - να - σι - αν ἡ - μιν δῶ - ρου - με - νος (6) οἰ - κή - σας τά -

φῶ δὲ (7) ἡ - μάς ἡ - λευ - θε - ρῶ - σας (8) συν - α - να - στή - σας

ἐ - αυ - τῶ ἐν - δό - ξῶς ὡς θε - ος (9) δι - α του - το βο - ῶ - μεν

(10) φιλ - αν - θρω - पे κύ - ρι - ε δό - ξα σοι.

B: ~

(1) Nu - γει - σα σου ἡ πλεῦ - ρά ζῶ - ο - δό - τα (2) κρου - νους ἀφ - ε - σε - ως

Sin: d e f f c - d d e g e f f c d f e d - e c e f d f - d - d

πα - σιν ἐξ - ε - βλυ - σε (3) ζῶ - ἡς καὶ σῶ - τη - ρί - ας (4) σαρ - κι δὲ θά - να -

f d e f a - g a g f e g e f d c d f e d - d d e f g a g

τον κατ - ε - δε - ξῶ (5) ἀ - θα - να - σί - αν ἡ - μιν δῶ - ρου - με - νος (6) οἰ - κή - σας τά -

g a e f e d d e f g a - e f f g d f - d - d d e f g a

φῶ δὲ (7) ἡ - μάς ἡ - λευ - θε - ρῶ - σας (8) συν - α - να - στή - σας ἐ - αυ - τῶ ἐν - δό - ξῶς

e f d c c - f b b g a - f - f f e f b b a g e f g - g a f

ὡς θε - ος (9) δι - α του - το βο - ῶ - μεν (10) Φιλ - αν - θρω - पे K - ρι - ε δό - ξα σοι.

e d c - d e f a b b a g a - e f g a - g g d e - f g g d e - f - d - d

Coislin Neumes:— 1. The first Oligon is subordinated to a remembered Ison = \equiv . The Enarxis marks the beginning of a phrase. Over -δο- the Diple stand for \approx (= B's \approx). 2. -φεσε-: only the Subsidiaries are written, the intervals are remembered; so again over -βλυ- and over ζω- and -τη-ρι in line 3. 4. The Elaphron over Apostrophus only shows that we are at the lower Finalis. The Bareia over -ξω is found also in D although Sin. does not agree exactly either with D or B. 5. The 1st and 5th Oligon seem to stand for \equiv . The two Diplai qualify remembered progressions. 6. Over -σας delete the faint Duo Kentemata in Sin. 8. The Oxcia-Kentema over -στη- is right, but the same pair just before seems to be a mistake and must be deleted. The rest should be clear by comparison with B.

The variants in D are unimportant. 1-2. νυγείσης ... τῆς πλευρᾶς ... ἐξεβλυσας Par.; 2. ἐξέκλυσεν Sin. (ἐξεβλυσας D). 3.

B²: ζω-ης και σω-τη-ρι-
g f e' cd fc d-

Mode I pl. No. 2.

D f. 297 b; B p. 185; Par. 205. — From e.

(1) Εξέ-νη σου ή σταύ-ρω-σις (2) και ή έν 'Αι-δου κάθ-ο-δος (3) φιλ-άν-θρω-πε ύπ-άρ-χει (4) οκυ-λεύ-σας γάρ αὐ-τόν (5) και τοὺς πά-λαι δε-σμί-ους συν-α-να-στή-σας έ-αυ-τῷ (6) έν-δό-ξως ὡς Θε-ός (7) τὸν Πα-ρά-δει-σον άν-οί-ξας (8) ά-πο-λα-βεῖν τοῦ-του ή-ξί-ω-σας

(9) δι-ό και ή-μῖν τοῖς δο-ξά-ζου-σι (10) τήν σήν τρι-ή-με-ρον έ-γερ-σιν (11) δώ-ρη-σαι ί-λα-σμόν ά-μαρ-τι-ῶν (12) Πα-ρά-δεί-σου οί-κή-το-ρας κατ-α-ξι-ῶν (13) ὡς μό-νος εὖ-σπλαγ-χνος.

Signature in D: $\lambda \pi \alpha \sim$; B: $\lambda \pi \alpha \sim$, both meaning e. 4. In the ornamental phrase read $\sim \sim \sim$ instead of $\sim \sim$ in D, where B has $\sim \sim$; this is a common mistake in D. 5-7. B: $\delta \epsilon \sim \sigma \mu \iota \sim \sigma \nu \sim \alpha \sim \nu \alpha \sim$
g g f e' d c d
στη-σας ε-αυ-τῷ (6) έν-δό-ξως πλ.α' ὡς θε-ός (7) τον πα-ρά-; g f c d g f e' d- d- (=d) d e c d- e g e f
this is right, but too unlike D to help us in correcting the latter. I propose θε-, not \approx , assuming that D repeated the Apostrophus once too often; B²: $\delta \epsilon \sim \sigma \nu \sim \alpha \sim \nu \alpha \sim \delta \epsilon \iota \sim \sigma \nu$ 9-10. B: $\sim \sim \sim \sim \sim$ (10) τήν σήν.
f c d- f g f e' cd ef d' c e

10. fin. Signature βαρύς in B. 11. B: $\sim \sim \sim \sim \sim$ i-λα-σμόν; in D read $\sim \sim \sim$
f b h g a
(adding the Kentema). 12. In D read οί-, clear in B.

Mode I pl. No. 3.

D f. 298; B p. 185; Par. 205. — From d.

(1) Ὁ δι' ἡ - μάς σαρ - κι πά - θος δε - ξά - με - νος (2) καὶ τρι - ῆ -
με - ρος ἐκ νε - κρῶν ἀ - να - στάς (3) τῆς σαρ - κὸς ἡ -
μῶν τὰ πά - θη θε - ρά - πευ - σον (4) καὶ ἀ - νά - στη - σον ἐκ
πται - σμά - των χα - λε - πῶν (5) φιλ - ἄν - θρω - πε (6) καὶ σῶ - σον ἡ - μάς.

1. We follow B $\bar{\sigma}\bar{\alpha}\bar{\rho}-\bar{\kappa}\bar{\iota} \bar{\pi}\bar{\alpha}-\bar{\theta}\bar{o}\bar{s} \bar{\delta}\bar{\epsilon}-\bar{\xi}\bar{\alpha}-\bar{\mu}\bar{\epsilon}-\bar{\nu}\bar{o}\bar{s}$; D would end on A, which would not suit line 2 where the MSS agree. An interior cadence on A is very rare. 3. fin. B: $\bar{\rho}\bar{\alpha}-\bar{\pi}\bar{\epsilon}\bar{\nu}-\bar{\sigma}\bar{o}\bar{\nu}$ 6. Read with f- d- efc (dim.) B $\bar{\sigma}\bar{\omega}-$, not $\bar{\omega}-$.

Mode I pl. Theotocium.

D f. 298; B p. 185; Par. 205. — From d.

(1) Να - ὄς καὶ πύ - λη ὑπ - ἄρ - χεις (2) Πα - λά - τι - ον .
καὶ θρό - νος τοῦ Βα - σι - λέ - ως (3) Παρ - θέ - νε
πάν - σεμ - νε (4) δι' ἧς ὁ λυ - τρω - τῆς μου Χρι - στὸς ὁ Κύ -

ρι - ος (5) τοῖς ἐν σκό - τει καθ - εύ - δου - σιν ἐπ - έ - φα -
νεν (6) ἡ - λι - ος ὑπ - ἄρ - χων δι - και - ο - σύ - νης (7) φω - τί -
σαι θε - λων οὐς εἰ - πλα - σε (8) κατ' εἰ - κό - να ἰ - δί - αν
χει - ρὶ τῇ ἐ - αυ - τοῦ (9) δι - ὁ παν - ὅμ - νη - τε (10) ὡς μη -
τρι - κήν παρ - ρη - σί - αν (11) πρὸς αὐ - τὸν κε - κτη - μέ - νη
(12) ἀ - δι - α - λεί - πτως πρέ - σβευ - ε (13) σω - θῆ - ναι τὰς ψυ - χὰς ἡ - μῶν.

2. The last syllable of πολάτιον has a two-fold lengthening and may be marked as a minim. || - νος: B gives an unusual form of the Thematismus Eso $\bar{\omega}-$ (not $\bar{\omega}-$). This must be read in D also.

4 fin.-5. B: $\bar{\kappa}\bar{\upsilon}-\bar{\rho}\bar{\iota}-\bar{o}\bar{s}$ τοῖς. Several unimportant variants in B in ll. 2—6 are omitted. 8. fin. The signature in B is $\bar{\pi}\bar{\lambda}.\bar{\alpha}'$ (=g). 9. Read δι - ὅ with B, not $\bar{\omega}-$. 10-11. B: $\bar{\sigma}\bar{\iota}-\bar{\omega}-$ a e f

αν (11) πρὸς. 12-13. B: $\bar{\lambda}\bar{\epsilon}\bar{\iota}-\bar{\pi}\bar{\tau}\bar{o}\bar{s}$ πρεσ - βευ - ε (13) $\bar{\sigma}\bar{\omega}-$; B²: e- f e d e d c g
 $\bar{\alpha}-\bar{\delta}\bar{\iota}-\bar{\alpha}-\bar{\lambda}\bar{\epsilon}\bar{\iota}-\bar{\pi}\bar{\tau}\bar{o}\bar{s}$ πρε - σβευ - ε (13) $\bar{\sigma}\bar{\omega}-$.
d c d e f g a g f g

(16) Θρη-νού-σαις δὲ αὐ-ταῖς (17) ἄγ-γε-λος πρὸς αὐ-τάς ἐ-πε-βό-η-σε (18) Τὸν θρη-νον παυ-σά-με-ναι (19) τοῖς ἀ-πο-στό-λοις εἰ-πα-τε (20) ὅ-τι ἀν-έ-στη ὁ Κύ-ρι-ος (21) τῷ κό-σμῳ δω-ρού-με-νος ἰ-λα-σμών (22) καὶ τὸ μέ-γα ἔ-λε-ος.

No punctuation in MSS until l. 3 fin. Signature B and D: β (=g).

(=g); B also has $\nu\epsilon\text{---}\alpha\text{---}\nu\epsilon\text{---}$ (=efgfe-fg). 2-3. Χριστὸς... προσπήγνυται... καὶ τάφῳ τέθειται Par.; χριστε... προσπηγνυσαι

B, D. 1-2. We follow B: $\eta\text{---}\mu\alpha\varsigma$ (2) της πα-λαι χρι-στε επ-; D has at least two mistakes and cannot be restored with confidence. 3.

ταφῳ τεθησαι B; λογχη τετρωσαι D, which I follow. 5. B: $\delta\alpha\text{---}\kappa\rho\upsilon\text{---}\omega\upsilon\varsigma$

$\zeta\eta\text{---}\tau\omicron\upsilon\text{---}$; B²=D. 6. fin. Signature in B: β (=g a b b). 8. Neumes

misplaced in D, probably -δε-ξω τα-φῳ οι-; B: -ε-δε-ξω τα-φῳ. 9. οἰκήσας δὲ θέλων Par. B; οικεισε δ. θ. D. 12. Read a'f(dim.) a

-σπο- with B, not $\sigma\text{---}$. 13. B: $\eta\text{---}\mu\iota\upsilon\upsilon$; ad fin. β (=g), modulation

into Authentic Mode, so also l. 20. 14. In Mode I, so 18. 17-18. B:

$\alpha\upsilon\text{---}\tau\alpha\varsigma\ \epsilon\text{---}\pi\epsilon\text{---}\beta\omicron\text{---}\eta\text{---}\sigma\epsilon\ \beta$ (=g) (18) τον; B²: $\lambda\omicron\varsigma\ \pi\rho\omicron\varsigma\ \alpha\upsilon\text{---}\tau\alpha\varsigma$

επ-ε-βό-κτλ. = D. 20. fin. B has the same cadence that it had

in line 17. 21. fin. This leap of a fifth suggests Mode I.

Mode II pl. No. 3.

D f. 299; B p. 190; Par. 255. — From a.

(1) Σταυ-ρω-θεις ως η-βου-λή-θης Χρι-στέ (2) καὶ τὸν θά-να-τον τῇ τα-φῇ σου σκυ-λεύ-σας (3) τρι-ή-με-ρος ἀν-έ-στης (4) ὡς θε-ὸς με-τὰ δό-ξης (5) τῷ κό-σμῳ δω-ρού-με-νος (πλ. α') (6) ἀ-τε-λεύ-τη-τον ζω-ήν (7) καὶ μέ-γα ἔ-λε-ος.

Intonation in D: $\nu\epsilon\text{---}\epsilon\text{---}\epsilon$ (=efga-); B has the same notes; the correct syllables are Necanes. 1. First sign over -ρω- read π , not π ; B has π , and is otherwise in agreement. The Hyporrhoe is annulled by the Piasma (over -θεις) as the Papadiké requires. ||

Read $\omega\varsigma$ with B, not π . 3. fin. Signature β (=g). 6-7. B: $\iota\text{---}\lambda\alpha\text{---}$

σμον (7) καὶ το κτλ. = D; Par. agrees with D.

Mode II pl. Theotocium.

D f. 299; U f. 365 b; Par. 255. — From e.

(1) Ὁ ποι-η-τής καὶ λυ-τρω-τής μου πάν-α-γενε (2) Χρι-στός ὁ Κύ-ρι-ος (3) ἐκ τῆς σῆς νη-δύ-ος προ-ελ-θών.

(4) ἐ - μέ - ἐν - δυ - σά - με - νος (5) τῆς πρῶ - ην κατ - ά - ρας
 τὸν Ἀ - δάμ - ῆ - λευ - θέ - ρω - σε (6) δι - - - - - ο
 σοι πάν - α - γνε (7) ὡς τοῦ Θε - οῦ μη - τρή τε
 (8) καὶ παρ - θέ - νη ἀ - λη - θῶς (9) βο - ῶ - μεν ἀ - - - - - σι - γή - τως τὸ
 Χαῖ - ρε (10) τοῦ ἀγ - γέ - λου (11) Χαῖ - ρε δέ - σποι - να (12) προ - στα - σί -
 α καὶ σκέ - πη (13) καὶ σω - τη - ρί - α τῶν ψυ - χῶν ἡ - μῶν.

Var. 11. 9-10, Vat.:

(9) βο - ῶ - μεν ἀ - - - - - σι - γή - τως τὸ Χαῖ - ρε (10) τοῦ ἀγ - γέ - λου

2. fin. U has the Kylisma e-fefde. 6-7. U has: δι-ο
 σε παν - α - γνε (7) ὡς; σε...μητέρα(v) codd.; σοι...μητρί τε Par.
 e-fg g f ef d

8. Read παρ-, not ~, a common mistake in D. 7-8. U: -τε-
 g- abh

-ρα (8) καὶ παρ-. 9-10. U: βο-ω-μεν α-σι-γη-τως το χαί-
 b b' a g a c' a

ρε (10) του αγ-γε-λου. 9. άσιγήτως Par., U; ασυγχυτος D.

Mode III pl. (Barys) No. 1.

D f. 299 b; B p. 194; Par. 303. — From f.

Intonation:

a - a - ves (1) Τὸν ἀ - να - στήν - τα ἐκ νε - κρῶν (2) καὶ φω - τί - σαν -
 τα πάν - τα (3) δεῦ - τε προσ - κυ - νή - σω - μεν (4) ἐκ τῆς τοῦ Ἀι - δου
 γὰρ τυ - ραν - νί - δος (5) ἡ - μᾶς ἡ - λευ - θέ - ρω - σε (6) δι - ἀ τῆς
 αὐ - τοῦ τρι - η - μέ - ρου ἐ - γέρ - σε - ως (7) ζω - ῆν
 ἡ - μῖν δω - ρη - σά - με - νος (8) καὶ τὸ μέ - γα ε - λε - σς.

2. Read in D φωτισαν-τά, not —. 3. B: δευ - τε προσ - κυ - νή - ;
 a ef g a a-

B²: δευ - τε προσ - κυ - κτλ. = D. 4-5. B: ἐκ τῆς τοῦ Ἀ - δου γὰρ
 g' ef g c' g c' c' c' c' b a
 τυ - ραν - νί - δος (5) ἡ - μᾶς. 6. B: - ἡ - με - ρου ε - . 7. δωρησάμενος
 d' b c' a- f f f g- a c' g

Par. B; εδωρησατο D. 8. Read in D καί, not —; B is right καί
 το με - γα ε - ; B² has the usual formula με - γα ε - λε - .
 g a a a- abh c' g a- gf

Mode III pl. No. 2.

D f. 299 b; B p. 194; Par. 303. — From f.

(1) Ὑ - πό τὸν Ἀι - δην κατ - ελ - θὼν Χρι - στέ

(2) θά - να - τον ε - σκού - λευ - σας (3) και τρι - ή - με - ρος ά -
να - στάς (4) ή - μας συν - αν - έ - στη - σας (5) κραυ - γά - ζον - τας Δό -
ξα τή σή ά - να - στά - σεις (6) μό - νε φιλ - άν - θρω - πε.

2. B: $\overline{\theta\alpha} - \overline{\nu\alpha} - \overline{\tau\omicron\varsigma} - \overline{\epsilon} - \overline{\sigma\kappa\upsilon} -$. 4. B: $\overline{\eta} - \overline{\mu\alpha\varsigma} - \overline{\sigma\upsilon\upsilon\upsilon} - \overline{\alpha\upsilon} - \overline{\epsilon} -$. 5-6. B:
a ef g a a- e f- a a a-
-στα-σει (6) μο-νε φίλ-; δοξάζοντας τήν σήν παντοδύναμον ἔγερσιν,
a a bc' a c'g

Κύριε φ. Par.; D and B have these words at the end of the following hymn, and what Par. has there, they have here.

Mode III pl. No. 3.

D f. 299 b; B p. 194; Par. 303. — From f.

(1) Φο - βε - ρός ὠ - φθης Κύ - ρι - ε (2) ἐν τά - φη κεί - με - νος ὡς ὁ
ύ - πνω̄ν (3) ά - να - στάς δὲ τρι - ή - με - ρος ὡς δυ - να - τός
dim. (4) τὸν Ἀ - δάμ. συν - αν - έ - στη - σας (5) δο - ξά - ζον - τα τήν σήν — παν -
dim. το - δύ - να μον ἔ - γερ - σιν (6) Κύ - ρι - ε — φιλ - άν - θρω - πε.

2. B: $\overline{\mu\epsilon} - \overline{\nu\omicron\varsigma}$; B² = D. 3-4. We follow B $\overline{\rho\omicron\varsigma}$; D has an illegible
g-c' c'
sign.; B²: $\overline{\delta\upsilon} - \overline{\nu\alpha} - \overline{\tau\omicron\varsigma}$ (4) τὸν ἁ - (B¹ = D). 5. D is right σήν; read
c' c' c' e f
= (not <) in B.

Mode III pl. Theotocium.

D f. 300; B p. 195; Par. 303. — From f.

(1) Ὑ - πό τήν σήν δέ - σποι - να σχέ - πην (2) πάν - τες οἱ γη - γε - νεῖς
(3) προσ - πε - φευ - γό - τες βο - ῶ - μέν σοι (4) Θε - ο - τό - κε ή
ἐλ - πὶς ή - μῶν (5) ῥύ - σαι ή - μᾶς
ἐξ ά - μέ - τρων πται - σμά - των (6) και σω - σον τας ψυ - χας ή - μῶν.

Signature in D: $\overline{\alpha} - \overline{\alpha} - \overline{\alpha} - \overline{\nu\epsilon}(\varsigma)$; B: $\overline{\alpha} - \overline{\alpha} - \overline{\alpha} - \overline{\nu\epsilon\varsigma}$. 1. Read
f ge f- f- gfe fe (accel.) f-

σκε-, not $\overline{\nu\epsilon}$; B has $\overline{\nu\epsilon}$. 2. init. The signature in D $\overline{\alpha}$ means
a b, which the neumes also give; both however are wrong; read
with B $\overline{\alpha}$ (= b c'). 3. B: $\overline{\phi\epsilon\upsilon} - \overline{\gamma\omicron} - \overline{\tau\epsilon\varsigma} - \overline{\beta\omicron} - \overline{\omega}$. 5-6. B: $\overline{\sigma\mu\alpha} - \overline{\tau\omicron\upsilon\omicron\upsilon}$
ef g- a a a- a g

(6) και σω - σον τας ψυ -. 6. σωσον Par., B; σωσαι D.
a a' ef a c'g

Mode IV pl. No. 1.

D f. 300; B p. 198; Par. 350. — From a.

(1) Χρι-στόν δο-ξο-λο-γή-σω-μεν (2) τὸν ἀ-να-στάν-τα ἐκ νε-κρῶν
(3) ψυ-χὴν καὶ σῶ-μα γὰρ ἀ-να-λα-βὼν (4) τῷ πά-θει ἀπ' ἀλ-λή-λων δι-έ-τε-με (5) τῆς ἀ-χράν-του μὲν
ψυ-χῆς (6) ἐν Ἀι-δου κατ-ελ-θού-σης (7) ὃν καὶ ἐ-σχό-λεω-σε (πλ.δ') (8) τά-φῳ δὲ δι-α-φθο-ρὰν (9) οὐκ εἶ-δε τὸ ἀ-γι-ὸν
σῶ-μα (10) τοῦ λυ-τρω-τοῦ τῶν ψυ-χῶν ἡ-μῶν.

Signature rather clearer in B: πλ.δ' (= g-a-). 3. init. Signature obscure in D, but B has clearly δ' (= d' d'). || Read καὶ omitting π, B agrees. 4. B: τῷ πα-θει ἀπ' ἀλ-λή-λων δι-έ-α a a' ef g a d'-e' c' b c'-bη
6-7. B: ἐν ᾧ-δῃ κατ-ελ-θού-σης (7) ὄν; the variant in D is entirely c' e' d' c' c'-bη a-c' c' d'
wrong. 7-10. B: -σε (8) τά-φῳ δὲ δι-α-φθο-ρὰν (9) οὐκ εἶ-δε το gef d ef g- e f ga a' ef g-a g g

α- - - - - γι-ὸν σῶ-μα (10) τοῦ λυ-τρω-τοῦ τῶν ψυ-χῶν;
bη'g (dim.) a c'g a- a bc' a a a'fg- (dim.) a c'bη c'-bη

in D read τὸν, not -, and -χῶν, not - (a very common mistake). These corrections bring D into line with B. 8. Read εἶδε with B as in the original passage, Acts II, 32, although Par. has οἶδε.

Mode IV pl. No. 2.

D f. 300; B p. 199; Par. 350. — From g.

(1) Ψαλ-μοῖς καὶ ὕμ-νοῖς δο-ξο-λο-γοῦ-μεν Χρι-στὲ
(2) τὴν ἐκ νε-κρῶν σου ἀ-νά-στα-σιν (3) δι' ἧς ἡ-μᾶς ἡ-λευ-θέ-ρω-σας (4) τῆς τυ-ραν-νί-δος τοῦ
Ἀι-δου (5) καὶ ὡς θε-ὸς ἐ-δω-ρή-σω (6) ζω-ὴν αἰ-ώ-νι-ον (7) καὶ τὸ μέ-γα εἰ-λε-ος.

Intonation in D: νε-α-γι-ε (= g a- g g-); B has an illegible formula but also reads from g. 2. B: -κρῶν σοῦ ἀ-νά-στα-σιν. 2. fin. d'-e' c' c' a b c'-bη
B and D both mark πλ.δ' (= g). 3-4. Omit the Oligon over η-, but restore it over -νι- (so B); D's eye had wandered to the adjacent line. 4. B: τῆς τυ-ραν-νί-δος. 5. B: καὶ ὡς θε-ὸς ἐ-δω-ρή-σω. 6-7. B: d e fg ef g a bη- bη a g-
-ον (7) καὶ τὸ μέ-γα εἰ-λε-ος. a- g' ef a

Mode IV pl. No. 3.

D f. 300 b; B p. 199; Par. 350. — From g.

(1) Ὡ δέ - σπο - τα τῶν ἁ - πάν - των (2) ἁ - κα -
 τά - λη - πτε ποι - η - τά οὐ - ρα - νοῦ καὶ γῆς (3) δι - ἅ - σταυ -
 ροῦ πα - θῶν (4) ἐ - μοὶ ἁ - πά - θει - αν ἐ - πῆ - γα - σας
 (5) τα - φήν δὲ κα - τα - δε - ξά - με - νος (6) καὶ ἁ - να - στάς ἐν δό -
 ξῃ (7) συν - αν - ἐ - στη - σας τὸν Ἀ - δάμ (8) χει - ρὶ παν -
 το - ду - νά - μω (9) δό - ξα τῇ σῇ τρι - η - μέ - ρω ἐ -
 γέρ - σει (10) δι' ἧς δε - δώ - ρη - σαι ἡ - μῖν (11) τὴν αἰ - ώ - νι - ον
 ζω - ῆν (12) καὶ ἰ - λα - σμόν ἁ - μαρ - τι - ῶν (13) ὡς μό - νος εὖ - σπλαγ - χνος.

Var. II. 1-4, B:

(1) Ὡ δέ - σπο - τα τῶν ἁ - πάν - των
 (2) ἁ κα - τά - λη - πτε ποι - η - τά οὐ - ρα - νοῦ καὶ γῆς

(3) δι - ἅ - σταυ - ροῦ πα - θῶν (4) ἐ - μοὶ ἁ - πά - θει - αν ἐ - (κτλ.=D)

1-4. B begins Ὡ and then has neumes equivalent to D, thus g-d'-

ending the flourish on a. The following passage differs widely and will be given in staff, the neumes in B are δέ-σπο-τα τῶν ἁ-παν-
 τῶν (2) ἁ-κα-τά-λη-πτε ποι-η-τά οὐ-ρα-νοῦ καὶ γῆς (3)
 δι-ἅ-σταυ-ροῦ πα-θῶν (4) ἐ-μοὶ ἁ-πά-θει-αν ἐ-. 1. Read in

D - σπο -, not Ὡ. 4. Read in D - θει (not =); some correction is needed to restore the usual formula. Both MSS have πλ.δ' (= g) after this line. 8. fin. B and D both have signatures meaning c'.

11-13. D is corrupt; read from B: -νι-ὄν ζω-; D is right after
 b a bc'

this although differing from B, where we find (12) καὶ ἰ-λα-σμόν ἁ-
 μαρ- .. (13) ὡς μό-νος.
 a d' c' bh

Mode IV pl. Theotocium.

D f. 300 b; B p. 199; Par. 350. — From a.

(1) Ἀ - νόμ - φευ - τε Παρ - θε - νε (2) ἡ τὸν Θε - ὄν ἁ - φρά - στως συλ - λα -
 βοῦ - σα σαρ - κί (3) Μή - τηρ Θε - οῦ τοῦ ὁ - ψί -
 στου (4) σῶν ἰ - κε - τῶν πα - ρα - κλή - σεις δέ - χου παν - ἁ - μω - με

(5) ἡ πα-σι χο-ρη-γού - σα (6) κα-θα-ρι-σμών τῶν πται-σμά -
 των (7) νῦν τὰς ἡ-μῶν ἰ - κε - σί - ας προσ-δε-χο - μέ - νη
Var. II. 4-8, B:
 (8) δυσ-ώ-πει σω-θη-ναι πάν-τας ἡ-μᾶς. (4) σὼν οἱ - κε - τῶν πα -
accel.
 ρα - κλή-σεις δε-χου παν-ά - μω-με (5) ἡ πα-σι χο-ρη -
 γού - σα (6) κα-θα-ρι-σμών τῶν πται-σμά - των (7) νῦν τὰς
 ἡ-μῶν ἰ - κε - σί - ας προσ-δε-χο - μέ - νη (8) δυσ-ώ-πει σω-θη -

Signature: πλ.δ' (= g-a). 1. Read -θε- with B, not -θ. 2. B:

α-φρα-στώσ συλ-. 4. οἰκετῶν B, Par.; variants obscure in D.
 ga bc' a g

The version of B differs widely and is given in staff-notation. 5. D
 read -γού - σα (adding one Apostrophus, cf. B below). 5-6. Passage
 mostly in Mode I with two cadences on a, near which we read
 b-natural. 6. fin. No comma in Par. 7. -μῶν indistinct in D.

4-8. B: (4) σὼν οἱ - κε - τῶν πα-ρα-κλή-σεις δε-χού παν -
 α-μω-με (5) ἡ πα-σι χο-ρη-γού - σα (6) κα-θα-ρι-σμών
 τῶν πται-σμά - των (7) νῦν τὰς ἡ-μῶν ἰ - κε - σί - ας προσ-δε-
 χο-με-νη (8) δυσ-ώ-πει σω-θη- (κτλ. = D).

ANABATHMI OR ANTIPHONS OF THE OCTOECHUS

Mode I. Antiphon 1. — Ps. 119, 1; 119, 4.

D f. 301; B p. 167; Par. 7.

Note:

In this section our versions are taken from B, unless otherwise stated. This MS is remarkably clear and accurate, while D has many mistakes, some of which are not readily emended. We note however all the chief differences between B and D. The originals in D will be found on ff. 301-307 of that manuscript. The musical text of B can be seen at the Library of the Hellenic Society in London, or of the British School at Athens. As already explained, we do not repeat the signature before every hymn, if it conforms to the usual pattern for the Mode in which the hymn is set.

I.

Ἐν τῷ θλί - βε - σθαί με εἰς - ἁ - κου - σόν μου τῶν ὀ - θυ -

II.

νων (2) Κύ - ρι - ε (3) σοὶ κρά - ζω. Τοῖς ἐ - ρη - μι - κοῖς

(2) ἄ - παυ - στος ὁ θεῖ - ος πό - θος ἐγ - γί - νε - ται (3) κό - σμου

III.

οὐ - σι τοῦ μα - ταί - ου ἐκ - τός. Ἀ - γί - ω Πνεύ -

μα - τι (2) τι - μῇ καὶ δό - ξα (3) ὥς - περ Πα - τρί -

(4) πρέ - πει ἄ - μα καὶ Ἰ - ῶ (5) δι - ἅ τοῦ - το ἄ -

σω - μεν (6) τῇ Τρι - ἁ - δι Μο - νο - κρα - το - ρί - α.

I. 1 fin.-3. D: των ο - θυ - νων (2) κυ - ... (3) σοι; B: των
g'f ef ga a'g'f (dim.) ga fe
ο - θυ - νων ... σοι κρά -. **II. 2.** D: - παυ -; B: - παυ - στος. || D:
a
- θος; B: - θος ἐγ -. || D: - νε -; B: - νε - ται. **3.** D: ου -; B: ου - σι.
a bc'g g'

St John of Damascus has gone a long way from the sense of the

original verses. Verse 4 in A.V. has "sharp arrows of the mighty and coals of juniper"; the last phrase in the Septuagint is σὺν ἄνθραξιν ἔρημικοῖς. Of this my colleague, Dr T. H. Robinson, Professor of Semitic Languages, has kindly furnished an explanation:—the charcoal was made from a kind of broom, a shrub growing in the wilderness, hence called ἔρημικός. But St John evidently means hermits, dwellers in the wilderness. In the corresponding Plagal (Mode I pl., Ant. I, II), if ἔρημικοῖς is right, he again means "hermits" but εἰρηνικοῖς, from v. 7 of the same Psalm, is also possible. III.

3-4. In D omit one Apostrophus and read $\pi\alpha - \tau\tau\iota$ (4) $\pi\pi\epsilon - \pi\pi\epsilon\alpha -$
 $d' bc' c' bc' d' b c'$
 B: $\pi\alpha - \tau\tau\iota$ $\pi\pi\epsilon - \pi\pi\epsilon\alpha -$. 5. -το: B here, as often, places the Klasma as if it belonged to the second Apostrophus, while D clearly puts it beside the first. The latter arrangement is right and will be kept throughout. 6. D: $\mu\alpha - \nu\alpha -$.
 $g' ef$

Mode I. Antiphon 2. — Ps. 120, 1; 120, 5-6.

I. $\dim.$
 Εἰς τὰ ὄ - ρη τῶν σῶν (2) ὁ - ψῶ - σας με νό - μων
 (3) ἄ - ρε - ταῖς ἐκ - λάμ - πρυ - νον (4) ὁ - θε - ὄς ἵ - να ὑμ - νῶ σε.
 II. $\dim.$
 Δε - ξι - ᾱ σου χει - ρὶ λα - βὼν σὺ Λό - γε (2) φό - λα - ξόν με
 III.
 (3) φρού - ρη - σον (4) μὴ πῦρ με φλέ - ξη τῆς ἁ - μαρ - τί - ας. Ἀ - γί - ω
 Πνεύ - μα - τι (2) πᾶ - σα ἡ κτί - σις και - νουρ - γεῖ - ται (3) πα - λιν - ὄρο - μοῦ -

σα εἰς τὸ πρῶ - τον (4) ἰσ - ο - σθε - νές γάρ ἐ - στί Πα - τὴρ καὶ Λό - γω.

I. 1. D: τῶν; B: τῶν σῶν. 2-3. D: -ψω - σας με νο - μων (3)
 $f g e f e d - ef eff$

α - ρε - ; B: -ψω - σας με νο - μων α - ρε - ταις. 4. D: ο ... ι - να
 $e fg dc g e$

υμ - νω; B: ι - να υμ - νω. II. 1. D: χει - ρι; B: χει - ρι λα -. 4. fin.
 $f d - f e d$

Omit one Apostrophus in D, reading -μαρ - τι with B. III. 2. D:
 $a d -$

- νουρ - ; B: - νουρ - γει -. 4. D: - σθε - ; B: - σθε - .
 $c' b bc' a - bc' g$

Mode I. Antiphon 3. — Ps. 121, 1; 121, 5.

I.
 Ἐ - πὶ τοῖς εἰ - ρη - κό - σι μοι (2) ὁ - δεύ - σω - μεν εἰς αὐ - λὰς τοῦ
 Κυ - ρί - ου (3) εὐ - φράν - θη μου τὸ πνεῦ - μα (4) συγ - χαί - ρει ἡ
 II.
 καρ - δί - α. Ἐ - πὶ οἱ - κον Δαυ - ίδ (2) φό - βος μέ - γας (3) ἐ - κεῖ
 γάρ - θρό - νων ἐκ - τε - θέν - των (πλ. α) (4) κρι - θή - σον - ται ἅ - πα -
 III.
 σαι (5) αἱ φυ - λαὶ τῆς γῆς καὶ γλῶσ - σαι. Ἀ - γί - ω Πνεύ - μα - τι

(2) τι - μὴν προσ - κύ - νη - σιν (3) δό - ξαν καὶ κρά - τος (4) ὡς Πα - τρι
τε — ἄ - ξι - ον (5) καὶ τῷ Υἱ - ῳ δεῖ προσ - φέ - ρειν (6) Μο - νὰς
γάρ ἐ - στιν ἡ Τρι - ᾶς — τῇ φύ - σει (7) ἀλλ' οὐ προσ - ὠ - ποις.

I. 2. D: εις; B: εις αὐ - . 3. D: -θη; B: -θῆ. 4. η: in D read g', giving -ρει η. II. 3. D is wrong; B: γὰρ ἄρο - νων εκ - τε - ε' cd θεν -. The remaining differences are unimportant. 5. B²: καὶ γλῶσσ - c' g a -

III. 4. D: -τρι (= B²). 6. D: (τρι)-ας ; B: -ας τῇ . c' ab ag

Mode II. Antiphon 1. — Ps. 122, 1; 122, 3.

D f. 301 b; B p. 171; Par. 60.

I. From b

Ἐν τῷ οὐ - ρα - νῷ τὰ ὅμ - μα - τα (2) ἐκ - πέμ - πω μου τῆς καρ -
δί - ας (3) πρὸς σέ Σω - τήρ (4) σῶ - σόν με σὴ ἐ - πι - λάμ - ψει.

II. From b

Ἐ - λέ - η - σον ἡ - μᾶς τοὺς πταί - ον - τὰς σοι πολ - λά
(2) καθ' ἐ - κά - στην ὥ - ραν (3) ὦ Χρι - στέ — μου (4) καὶ δὸς πρὸ

III. From g.

τέ - λους τρό - πους (5) τοῦ με - τα - νο - εἶν σοι. Ἀ - γί - ω Πνεύ - μα - τι
(2) τὸ βα - σι - λεύ - ειν πέ - λει (3) τὸ ἄ - γι - ᾶ - ζειν (4) τὸ κι - νεῖν τὴν
κτί - σιν (5) Θε - ὸς γάρ ἐ - στιν (6) ὁ - μο - οὐ - σι - ος Πα - τρι καὶ Λό - γω.

I. 1. In D read οὐ -, not —. We then have τῷ οὐ - ρα - νῷ τα bc' a bc' c' - a ομ - ; B: τῷ οὐ - ρα - νῷ τα ομ -. 2. D: μου; B: μου τῆς. 2-3. D: bc' fg

-ας (3) προς; B: -ας (3) προς σε. II. 1. D: τοὺς πταί - ον - ; B: g g b a τοὺς πταί - ον - τας. 3-4. D: μου; B: μου καὶ. 4. D: προ τε - ; B: ef g b προ τε -. In D read τρο - (not —); this brings D into line with B.

III. Signature in B: γ' (= g). The beginning in D is quite different; γ' α - γι - ω πνευ - μα - τι; B: α - γι - ω πνευ - μα - τι. 2-3. D: b b b b c' a ga a - -ειν πε - λει (3) το - α - γι - α - ; B: -ειν πε - λει (Medial signature: νε b' a g- g g g ab να να (= a)) το α - γι - α - ζειν. 5. D: θε - ος γαρ; B: β' (= b) g b b θε - ος γαρ ε -. The signature, as often, looks forward to the next note.

6. D: -ου - σι - ; B: -ου - σι -. a g'

μη πα - ρα - δῶς Σῶ - τερ τὸν σὸν δοῦ - λον (β) λέ - ον - τος τρό -
dim. accel.
 πον κατ' ἐ - μοῦ κι - νοῦν - ται (4) : τί γὰρ οἱ ἐχ - θροὶ μου.

III. From g

Ἄ - γί - ψ Πνεύ - μα - τι (2) ζω - αρ - χί - α καὶ γέ - ρας
accel.
 (3) πάν - τα γὰρ τὰ κτι - στά (4) ὡς θε - ὅς ὢν — δου - να - μοῖ.

Var. II, II. 2-3, D:

(5) συν - τη - ρεῖ ἐν Πα - τρὶ δι' Ἰ - οῦ δέ. (2)...τὸν σὸν δοῦ -
dim. accel.
 λον (β) λέ - ον - τος τρό - πον κατ' ἐ - μοῦ κι - νοῦν - ται

I. Signature in D: $\overset{\sim}{\nu}\overset{\sim}{\epsilon}-\overset{\sim}{\alpha}-\overset{\sim}{\nu}\overset{\sim}{\epsilon}\varsigma$; B has the same as in I, III. 1-2.

D: -μιν; B -μιν τις. 2-3. D: -νος σω - ος (read $\overset{\sim}{\nu}$, not $\overset{\sim}{\nu}$) φυ - λα -
 ef c' b'a f a b'a

χθη - ναι (3) εκ; B: -νος σω - ος φυ - λα - χθη - ναι (3) εκ. 3. Over
 g- ef d

-θρω - read only Petaste in D; the dot is a flaw. II. B again has
 the signature of I, III; D: $\overset{\sim}{\nu}$ (=g). 2-4. B: τὸν σὸν δοῦ - λον $\overset{\sim}{\nu}$

(3) λε - ον - τος τρο - πον κατ' ε - μου κι - νουν - ται (4) καὶ γαρ.
 III. Both MSS have the same signature as in the last hymn. 1. Read

with B $\overset{\sim}{\omega}$, not $\overset{\sim}{\nu}$. 2. D: -χι - α καὶ γε - ρας; B: -χι - α καὶ γε -
 bc' a c' b- c'd'bc'-

ρας. 3-4. D: τα κτι - στα (4) ὡς θε -; B: τα κτι - στα ὡς θε -.
 d' a bc'ba g ba

Mode II. Antiphon 3. — Ps. 124, 1; 124, 3.

I.
 Οἱ πε - ποι - θό - τες ἐ - πὶ Κύ - ρι - ον (2) ἐ - οἱ - κα -

σιν ὁ - ρεῖ τῷ ἄ - γί - ψ (β) οἱ οὐ - δα - μῶς σα -

II.
 λεύ - ον - ται προσ - βο - λαῖς τοῦ Βε - λί - αρ. Ἐν ἁ - νο -

dim.
 μί - αις χεῖ - ρας αὐ - τῶν μὴ ἐκ - τει -

νά - τω - σαν οἱ θεῖ - ως ζῶν - τες (β) οὐ γὰρ ἐ - ᾱ

III.
 Χρι - στός τῇ ῥά - βδω τὸν κλη - ρον αὐ - τοῦ. Ἄ - γί - ψ

Πνεύ - μα - τι (2) προσ - πη - γά - ζει πα - σα σο - φία - α



I. Both MSS repeat their signatures from the last hymn. 1. D:

-ποι-θο-τες ε-; B: -ποι-θο-τες ε-πι. 1-2. D: -ρι-ον ε-οι-; B:
g a a a a b'a g g b c'

-ρι-ον ε-οι-. 2. fin. D: α-γι-. 3. D: σα-λευ-ον-ται προσ-βο-
b'a g- g a g a f'e f

λαιοι του (read ~~~) βε-; B: σα-λευ-ον-ται προσ-βο-λαιοι του.
g a g f e f g' f

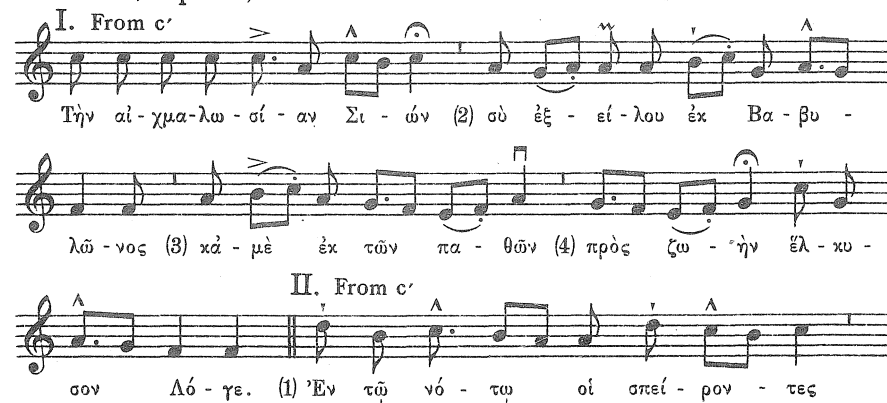
II. Signatures as in I, III. 2-3. D: -τες (3) ου γαρ (read ~ with B)
g g a b

ε-α χρι- (read ~ ~); B: -τες ου γαρ ε-α χρι-. The other differ-
c' d' e' b g

ences are trifling. III. Signatures as in I, III. The small differences
of reading will cause no difficulty.

Mode III. Antiphon 1. — Ps. 125, 1; 125, 5-6.

D f. 302 b; B p. 176; Par. 108.



I. 1-2. Signature in B: ~~~ (= c'); D has a different signa-

ture, but the neumes are wrong; we follow B: τὴν αἰ-χμα-λω-σί-αν
σι-ών (2) σὺ ἐξ-εί-λου ἐκ Βα-βυ-
g' e f

4. D: πρὸς ζω-. II. B has signature as in I; D: <ανεα> νες
g' e f

(= a-b c' b c'-). No important differences otherwise. III. Signatures

as in II. 2. D: πα-σα α-γα-θο-. 3. Read -τρι as in B. || D:
a-c' c'- d' e' d'

υι - ω συν-α-στρα-πτει; B: υι-ω συν-α-στρα-πτει (4) ἐν.
d' c' b-d' b c' d' c' b a- a

Mode III. Antiphon 2. — Ps. 126, 1; 126, 3.

I. From a

Ε - αν μὴ Κύ - ρι - ος οἱ - κο - δο - μή - ση οἱ - κον τῶν ἁ - ρε -
τῶν (2) μά - την , κο - πι - ῶ - μεν (3) τὴν δὲ ψυ - χὴν
σκέ - πον - τος (4) οὐ - δεῖς ἡ - μῶν πορ - θεῖ - ται τὴν πό - λιν.

II. From c'

Τοῦ καρ - ποῦ τῆς γα - στρός (2) τῷ Πνεύ - μα - τι (3) υἱ - ο -
ποι - η - τῶς σοὶ τῷ Χρι - στῷ (4) ὡς Πα - τρὶ οἱ ἁ - γι -

III. From c'

οἱ πάν - το - τέ - ει - σιν. Ἀ - γί - ω Πνεύ - μα - τι (2) εὐ - θε -
ω - ρεῖ - ται πᾶ - - σα ἁ - γι - ὁ - της (3) σο - φί -
α (4) οὐ - σι - οἱ πᾶ - σαν γὰρ κτί - σιν (5) αὐ - τῷ
λα - τρεύ - σω - μεν (6) θε - ὅς γὰρ ὡς Πα - τρὶ καὶ Λό - γω.

I. Signature B and D: $\text{B} = \text{D} = \text{a}$. The neumes are in general agreement. II. Signatures as in I, II; B² has $\text{B} = \text{c}'$ and again after line I $\text{B} = \text{c}'$. 2. πνευ-: read in D $\text{B} = \text{c}'$ with B. The MSS agree

well otherwise. III. Signatures as in I, II. 1. D: $\text{B} = \text{c}'$. 2. D: $\text{B} = \text{d}'$

πα- . 5. D: $\text{B} = \text{c}'$; B: $\text{B} = \text{c}'$.
c'-b c'd' b c'

Mode III. Antiphon 3. — Ps. 127, 1-2; 127, 4.

I. From c'

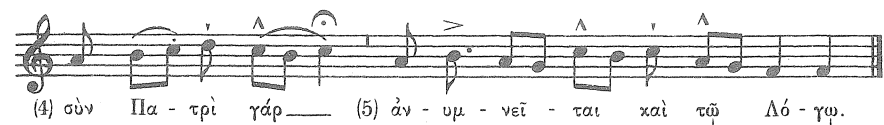
Οἱ φο - βού - με - νοι τὸν Κύ - ρι - ον (2) μα - κά - ρι - οι
accel. (3) τρί - βους βα - δι - οῦν - - ται τῶν ἐν - το - λῶν
(4) φά - γον - ται (5) ζω - ῇ - ρὰν γὰρ παγ - καρ - πί - αν.

II. From c'

Κύ - κλω τῆς τρα - πέ - ζης σου εὐ - φράν - θη - τι (2) καθ - ο -
accel. ρῶν σου ποι - μεν - ἄρ - - χα (3) τὰ ἔγ - γο -
να φέ - ρον - τα (4) κλά - δους ἁ - γα - θο - ερ - γί - ας.

III. From c'

Ἀ - γί - ω Πνεύ - μα - τι (2) ὁ πᾶς πλοῦ - τος τῆς δό - ξης
(3) ἐξ οὗ χά - ρις καὶ ζω - ῇ πά - ση τῇ κτί - σει



I. Signatures as in I, II. 1. D: -voi: probably read v^{\flat} ; B has v^{\flat} (?)

5. D: ζῶ-η-ραν; B: ζῶ-η-ραν γάρ. II. Signatures as in I, II. 1. ef g ab

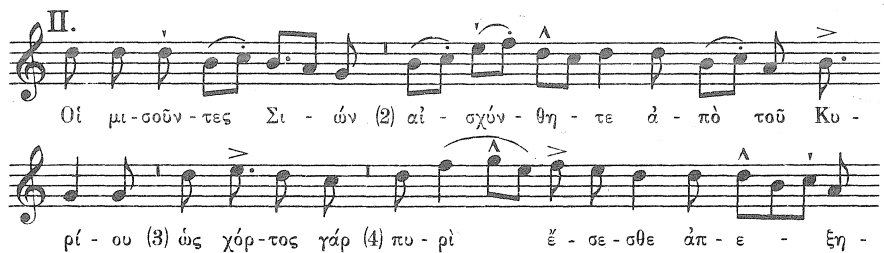
D: -θη-τι. 2. D: καθ-ο-ρων σου. 3. D: -να φε-. III. Signatures as in I, II. 1. D: -ω. 2. D: της δο-. 3. D: και. 5. D:

-υμ-νει. c' a

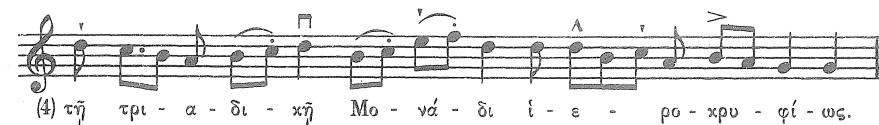
c' a

Mode IV.* Antiphon 1. — Ps. 128, 1; 128, 5-6.

D f. 306 b; B p. 181; Par. 156.



* All from d' except Antiphon 3, III.



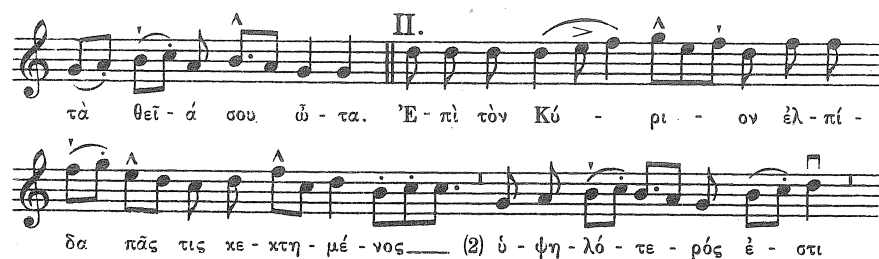
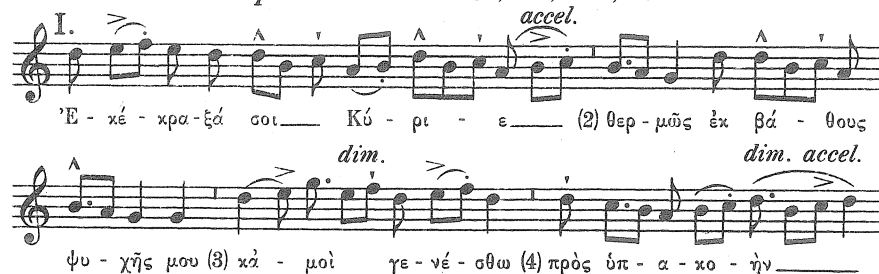
I. The signature is d^{\flat} here and in all the following hymns. This may denote either g or d'. 1. D is confused and has at least

one mistake; we follow B: πολ-λα πο-λε-μεῖ με πά-θη

2. fin. D: σω-; B: ὥ-τηρ. II. 2. D: -σχυν-; B: -σχυν-θη-; at the end of this line and at the end of the hymn the cadences in both

MSS are as in I fin. 4. D: -ρι; B: -ρι. III. Line 3 is wrong in D; we follow B: καὶ κα-θάρ-σει ὁ-ψοῦ-ται λαμ-πρύ-νε-ται.

Mode IV. Antiphon 2. — Ps. 129, 1-2; 129, 6.





I. The hymn is taken from Cod. Patmiensis 220, whose text is in general agreement with B but happens to be clearer in this hymn. The neumes can be seen in the places mentioned on page 146. 1.

D is wrong; Patm. reads σοῖ κυ - ρι - ε. 3. The Phthora (modulation-sign) is in D only and seems to be out of place. D gives κὰ - d'-g'.

μοι γε - (read ~ with Patm.); Patm.: κὰ - μοι. 4. D uncertain; g'e'f' d'.

we follow Patm.: -ην τὰ. II. We resume B. 1-2. D: -δα; f'.

B: -δα πας. || D: -κτη - με - νος (2) υ - ψη - λο - τε - ρος; B: -κτη - με - f'e' d' - bc'c' b a a c' b a.

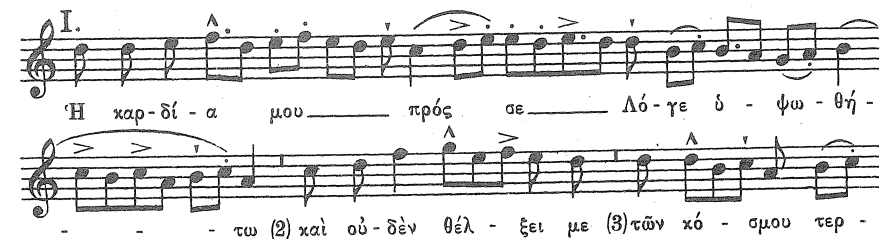
vos (2) υ - ψη - λο - τε - ρος ε - στί. 3. D: παν - ; B: παν - των. c'-d'e'.

The cadences in both MSS are as in Antiphon I, I fin. III. 2. D:

-τος; B: -τος ρει -. 3. D: αρ - ; B: αρ - δευ -. 4. D: α - ; B: α - πα -. || f'e' e'.

D: κτι - ; B: κτι - σιν. e'f'.

Mode IV. Antiphon 3. — Ps. 130, 1; 130, 2.



I. 1. D: -δι - α. || D: προς σε λο - γε υ - ψω - θη - ; B: προς d' f' d' (dim.) c' - f' e' f' f' d' bc' a' ga b - c'.

σε λο - γε υ - ψω - θη - - - - τῷ. 4. D: -ζη -. II. 1. D: μη -. || D: b'a d'e'.

αν -. 2. D: στορ -. 3. D: -πι. 4. D: read -μο - τε - ρον φίλ - τρον d' c' c' e' e' d' c' d' - g a.

χρε - ω - ; B: θερ - μο - τε - ρον φίλ - τρον χρε - ω -. III. 3-4. D: bc' a'.

-ρι - ας καὶ σο - φι - ας (4) παν - τα γὰρ; B: -ρι - ας καὶ σο - φι - ας (4) a b g g g b(?) g a g f.

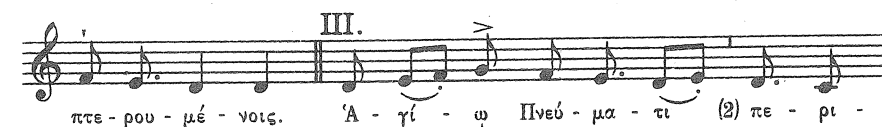
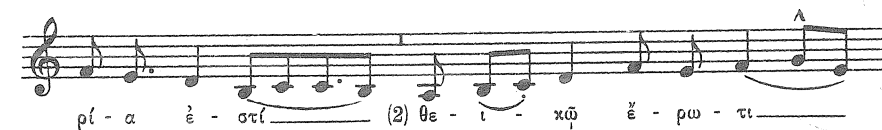
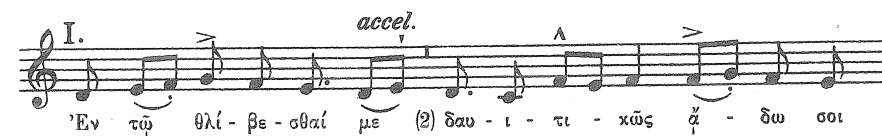
παν - τα γὰρ ἐν. 5-6. D: δο - γμα - τα (6) ο λο - γος; B: δο - γμα - c'ab a g b ab c' a.

τα (6) ο λο - γος.

*Mode I pl. *) Antiphon 1. — Ps. 119, 1-2; 119, 4.*

D f. 303 b; B p. 186; Par. 208.

I. B: (1) ἐν τῷ θλί-βε-σθαι με (2) δαυ-ι-τι-κῶς ἄ-δω σοι σω-
τήρ μου πλ.α' (3) ρυ-σαι μου τὴν ψυ-χὴν ἐκ γλώσ-σης δο-λί-ας.



*) All from d unless marked otherwise.

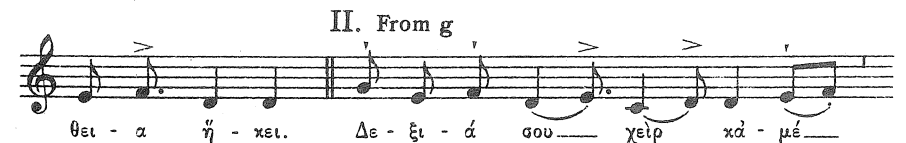
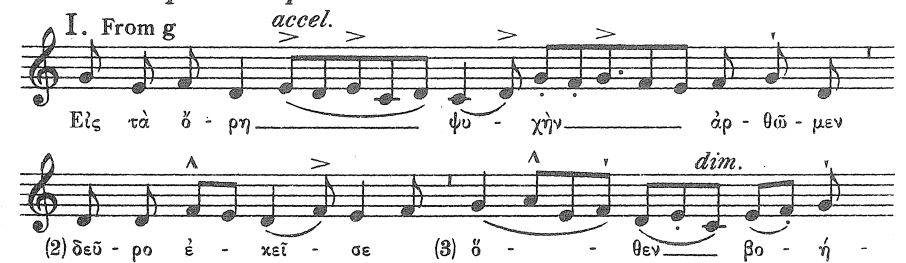


I. 2. B²: -τι-κῶς. 3. B²: ψυ-χὴν ἐκ. II. 1-2. D: μα-κα-...-στι (2)
de f. f. d- ef efge dedc

θε-ι-κῶ; B: μα-κα-...-στι θε-ι-κῶ ε-. 2. D: -τι πτε-. For the
B c d- d-ge fg
meaning of ἐρημικοῖς see note above p. 148. III. 1-2. D is obscure;

we follow B: -τι πτε-ρι-κρα-. 2. D: -τα τα ο-ρα-τα; B: -τα
gfg ef g e f
τὰ ὁ-ρα-τά τε. 3. D: α-ο-ρα-τοις. 4. D: αὐ-το-κρα-τὲς γὰρ 5.
f e f-gag f'e d e f g fe

Read ε- in D, not ε-. This brings the MSS into agreement.

Mode I pl. Antiphon 2. — Ps. 120, 1; 120, 5.

(2) Χρι-στὲ ἰ-πτα-μέ-νη (3) σκαι-ω-ρί-ας πά-σης πε-ρι-
 φυ-λα-ξά-τω. **III.** *accel.* Ἀ-γί-ω Πνεύ-μα-τι (2) θε-ο-λο-
 γούν-τες φῶ-μεν (3) Σὺ εἶ θε-ός (4) ζω-ή ἔ-ρως
 φῶς νοῦς (5) σὺ χρη-στό-της (6) σὺ βα-σι-λεύ-εις εἰς

Var. I, 1. 1. D:
 τοὺς αἰ-ῶ-νας. (1) Εἰς τὰ ὀ-ρη ψυ-χὴν ἀρ-θῶ-μεν

III. B: (1) ἁ-γί-ω πνευ-μα-τι (2) θε-ο-λο-γούν-τες φῶ-μεν
 πλ.α' (3) σὺ εἶ θε-ός (4) ζῶ-ή ἔ-ρως φῶς νοῦς (5) σὺ χρη-
 στο-της (6) σὺ βα-σι-λεύ-εις εἰς τοὺς αἰ-ῶ-νας.

I. Signature B and D: πλ.α' 1. B: -ρη ψυ-χὴν ἀρ-θῶ-
 μέν. 2. D: -σε. 3. fin. D is wrong, we follow B: βο-η-θει-α ἡ-
 e-fg.

II. Signatures as in Antiphon 2, I. 2. D: -με-νη; B: -με-νη
 d-eff'e

3. D: -σης...-φυ-λα-; B: -σης πε-ρι-φυ-λα-. **III. 2.** There are
 c f e several mistakes in D; we follow B.

Mode I pl. Antiphon 3. — Ps. 121, 1; 121, 5.

II. B: (1) ἐ-πι οἰ-κὸν δαυ-ιδ (2) τὰ φο-βε-ρά τε-λε-σί-ουρ-
 γεί-ται (3) πῦρ γὰρ ἐ-κεῖ φλέ-γον (4) ἀ-παν-τὰ αἰ-σχρο-
 νούν.

I.
 Ἐ-πὶ τοῖς εἰ-ρη-κό-σι μοι (2) Εἰς τὰς αὐ-λὰς προσ-βῶ-μεν
 Κυ-ρί-ου (3) χα-ρὰς πολ-λῆς πλη-σθεῖς (4) εὐ-χὰς ἀν-α-πέμ-πω.

II.
 Ἐ-πὶ οἰ-κὸν Δαυ-ιδ (2) τὰ φο-βε-ρά τε-λε-σί-ουρ-
 γεί-ται (3) πῦρ γὰρ ἐ-κεῖ φλέ-γον (4) ἀ-παν-

III. From g
 τὰ αἰ-σχρο-νούν. Ἀ-γί-ω Πνεύ-μα-τι (2) ζω-αρ-
 χι-κὴ ἀ-ξί-α (3) ἐξ οὗ πᾶν ζῶ-ον ἐμ-ψυ-χοῦ-
 ται (4) ὡς ἐν Πα-τρί (5) ἁ-μα τε καὶ Λό-γῳ.

I. 1-2. D: μοι (2) εἰς...-λας προσ-βῶ-; B: μοι εἰς...-λας
 def(accel.) e'd f-g f e'd
 προσ-βῶ-μεν. 3. D: -ρας πολ-λῆς πλη-σθεῖς. 3-4. B: -ρας
 f g e f'd e-

πολ-λης πλη-σθεις (4) ευ-χας. 4. D: ευ-χας αν- (read $\overset{\sim}{\sim}$ with
d e

B) - α -; the Kentema is faint; this makes the MSS the same for
the last four syllables. II. D deest. III. Signature in B: $\pi\lambda.\alpha$
(=g). In D it is illegible but must have been the same, as line 1
agrees. 3. D: ου παν ζω-ον εμ-; B: ου παν ζω-ον εμ-. 5.
f e c d-f'd (dim.) gef

D: α-μα τε και; B: α-μα τε και λο-.
fg f' c d fe

*Mode II pl. *) Antiphon 1. — Ps. 122, 1; 122, 3.*

D f. 304 b; B p. 191; Par. 258.

I.

Εν τῷ οὐ-ρα-νῷ τοὺς ὀ-φθαλ-μοὺς μου αἴ-ρω (2) πρὸς
σὲ Λό-γε (3) οἷ-κτει-ρον με (4) ἵ-να ζῶ σοι.

II. *dim.*

Ε-λέ-η-σον ἡ-μας τοὺς ἐξ-ου-θε-νη-μέ-νους (2) κατ-αρ-τί-ζων εὐ-χρη-στα
(3) σκεύ-η σου Λό-γε. Ἀ-γί-ω Πνεύ-μα-τι (2) παν-σω-στι-κῇ
αἰ-τί-α (3) εἰ-τι-νι τού-των κατ' ἄξ-ί-αν

III.

(3) σκεύ-η σου Λό-γε. Ἀ-γί-ω Πνεύ-μα-τι (2) παν-σω-στι-κῇ
αἰ-τί-α (3) εἰ-τι-νι τού-των κατ' ἄξ-ί-αν

*) All from e unless marked otherwise. Usual signature $\lambda \beta$ (= e).

πνεύ-σει (4) τά-χει ἐξ-αί-ρει τῶν τῆς γῆς (5) πτε-ροῖ αὐ-
ξεί τάτ-τει ἄ-νω. (4) τά-χει ἐξ-αί-ρει τῶν τῆς γῆς (5) πτε-ροῖ κτλ.

Var. III, II. 4-5. D:

ξεί τάτ-τει ἄ-νω. (4) τά-χει ἐξ-αί-ρει τῶν τῆς γῆς (5) πτε-ροῖ κτλ.

I. The signature in D seems to be $\overset{\sim}{\sim}$ (= efef-), but we can
not be sure, since the first line is wrong. We therefore follow B: $\overset{\sim}{\sim}$
τω ου-ρα-νῷ; U and Ambrosian. 773 agree with B. II. B and D
have the usual signature. 1. D: τους. 2-3. D: -τι-ζων...-στα (3)
aga' gf e- defed

σκευ-η; B: -στα σκευ-η σου. III. 1. D: -ω...-τι. 2-3. D: αι-
c de f'e a- g'
τι-α, the Kylisma has an extra note and ends on f; B begins line 3
c-
ει and thus comes into line with D. 3. Read $\overset{\sim}{\sim}$ in D as in B.
3-4-5. The Kylisma again ends on f in D. This is followed in B thus:
 $\overset{\sim}{\sim}$ σει (4) τά-χει ἐξ-αί-ρει τῶν τῆς γῆς (5) πτε-ροῖ.

Mode II pl. Antiphon 2. — Ps. 123, 1; 123, 6-7.

I.

Εἰ-μή ὅ-τι Κύ-ρι-ος ἦν ἐν-ἡ-μῖν (2) οὐδ-εἰς ἡ-μῶν ἀντ-ί-σχειν ἡ-
δού-να-το (3) ἐχ-θροῦ πά-λαια-μα

II. *dim.*

(4) οἱ νι-κῶν-τες γὰρ ἐν-θεν ὑ-ψοῦν-ται. Τοῖς ὁ-δοῦ-σιν

αὐ- - - τῶν (2) μὴ μου λη-φθή-τω ἡ ψυ-χή

(3) ὥς στρου-θί-ον Λό-γε (4) οἱ-μοι πῶς μέλ-λω

τῶν ἐχ-θρῶν ρυ-σθῆ-ναι (5) φιλ-α-μαρ-τή-μων ὑπ-άρ-χων.

III.

Ἀ-γί-ω Πνεύ-μα-τι (2) ἐν-θέ-ω-σις τοῖς πα-σιν εὐ-δο-

dim.

κί-α σύν-ε-σις (4) εἰ-ρή-νη καὶ ἡ εὐ-λο-

γί-α (5) ἰ-σουρ-γὸν γὰρ τῷ Πα-τρί ἐ-στι καὶ Λό-γῳ.

I. 1. D: ο-τι. 2. Par. accents ἀντισχεῖν. 2-4. The version in D differs e f

considerably. II. 1. αυ-; B: αυ - - - τῶν. 2. U: μη μου λη- ef·cd-f ef g g

φθῆ-τω ἡ ψυ-χή, which resembles B, but D is corrupt. 4. D: οι bc' bh a bh ag' c-de -μοι πῶς...ρυ-σθῆ-ναι; B: ρυ-σθῆ-ναι. III. 1-2. D: -φ...-τι e-ge fg g'f ga a- f'e a-

(2) εν-. 3. D: -δο-. 4. D: και η. || ad fin. B has signature: β a ef a'g f

(=b), which looks forward to the next step (over -γόν). 5. D: και λο- gf e-

Mode II pl. Antiphon 3. — Ps. 124, 1; 124, 3.

I. From a

Οἱ πε-ποι-θό-τες ἐ-

dim.

πὶ Κύ-ρι-ον (2) ἐχ-θροῖς φο-

βε-ροὶ (3) καὶ πα-σι θαυ-μα-στι-κοί (4) ἄ-νω

II. From a

γὰρ ὁ-ρῶ-σιν. Ἐν ἀ-νο-μί-

dim.

αις χεῖ-ρας αὐ-τῶν (2) ὁ τῶν δι-καί-

ων κλη-ρος ἐ-πί-κου-ρόν σε ἔ-χων (4) Σῶ-τερ

III. From a

οὐκ ἐκ-τεί-νει. Ἀ-γί-ω Πνεύ-

μα-τι (2) τὸ κρά-τος ἐ-πὶ πάν-των

ὁ περ αἱ ἄ-νω στρα-τη-γί-αι προσ-κυ-νοῦ-σι

Var. III, II. 1-4. D:

(4) σὺν πά - σῃ πνο - ῇ τῶν κά - τω. (1)... Πνεύ - -
- μα - - τι τὸ κρά - τος ἐ - πὶ πάν - -
τας (3)... νοῦ - σι (4) σὺν πά - - σῃ πνο - ῇ κτλ.

I. Signature D and B: $\pi\lambda.\beta' \gamma' \eta'$ (= efga-). 4. D: o-: read either Oligon or Petaste but not both; B: γ' . II. Both MSS have the same signature as in I. 1. D: -μι -αις (division not clear); B: aa'ga-ba- b-c'-

$\gamma' \eta'$ - - - - αις . 3. D: ε-πι- B: ε-πι-κου-. III. Signatures as in I.
g b

Mode III pl. (Barys).) Antiphon 1. — Ps. 125, 1, 125, 5.*
D f. 305; B p. 195; Par. 306.

I.

Τὴν αἰ - χμα - λω - σί - αν Σι - ὦν (2) ἐκ πλα - νης ἐ - πι - στρέ - ψας
(3) κα - μέ Σω - τήρ ζώ - ω - σον (4) ἐξ - αί - ρων δου - λο - πα - θεί - ας.

II.

Ἐν τῷ νό - τῳ ὁ σπεί - ρων θλί - ψεις (2) νη - στεί - ας με - τὰ δα -
κρύ - ων (3) οὐ - τος χα - ρὰς δρέ - ψε - ται (4) δρά - γμα - τα ἀ - ει - -

*) All from f unless marked otherwise.

III.

ζω - ο - τρο - φί - ας. Ἀ - γί - ω Πνεύ - μα - τι (2) πη - γή - -
τῶν θεί - ων θη - σαυ - ρι - σμά - των (3) ἐξ - οὐ σο - φί - α σὺν - ε - -
σις φό - βος (4) αὐ - τῷ αἵ - νε - σις δό - ξα τι - μὴ καὶ κρά - τος.

I. Signature B: $\mu \gamma' \eta'$ (= f-gef-); D, U: $\gamma' \eta'$. 2. D: -πι g
- στρε-. 3. D: σω - τηρ 3-4. D seems wrong; U f. 372 b:
f a a (dim.) g'f

-σον (4) ἐξ - αί - ρων δου - λο - πα - θεί - ας; B: -σον ἐξ - αί - ρων
d-ef ed fg f'e d ef ge f f
κτλ. = U II. 1-2. U agrees with B; D: -ρων. 3-4. D uncertain;
a

U:... χα - ρας δρε - ψε - ται (4) δρά - γμα - τα α - ει - ζώ - ο - τρο - φί - ας;
ge f- g fe d- a: ef g a bc a g ag f- f

B: δρά - γμα - τα α - ει - ζώ - ο - τρο - φί - ας. III. 1. D: -ω. 2. D obscure;
f'e

we follow B: $\pi\eta \gamma\eta'$. || D -ρι-. 3. D: -φι - α συν... φο - - - βος;
g a' gfg'f a' (dim.) f g-

B: φο - βος. 4. D: αυ - τῳ; the variants in U are trifling, but
g-a c'-

in l. 4 it helps us to correct D; U: δό - ξα τι - μὴ καὶ κρά - τος; read
g f a a g f- f

in D -σις, not γ' ; B: δό - ξα τι - μὴ καὶ κρά - τος.
a e fg a ge f-

dim.

χαῖ - ρε εὐ - φραῖ - νου (4) προσ-ά - γων ταῦ - τα (5) τῷ Χρι -

Intonation in B. III.

στῷ ποι-μεν-άρ-χα. Ἀ - γί - ω Πνεύ-μα - τι

βυ-θὸς χα-ρι-σμά-των (3) πλου-τος δό-ξης (4) χρι-μά-των βά -

θος μέ - γα (5) ὁ - μό - δο - ξον Πα-τρι καὶ Υἱ - ῳ (6) λα -

Var. I, 1. 3-4. D:

τρευ - τι - κὸν γάρ. ...ἀ-εὶ μα-κα-ρι-οῦν - ται (4) δό - ξη ᾧ -

Var. III, 11. 5-6. D:

κη - ρά-τω (5) ... ξον Πα-τρι καὶ Υἱ - ῳ (6) λα-τρευ-τι-κὸν γάρ.

I. U agrees fairly closely with D in line 3. II. 1. D: -ζης σου

B: -ζης σου. 3. D: χαί-ρε; B: χαί-ρε. 4. B: προσ-ά-γων

(=U²); U man. I: προσ-ά-, which must be read in D, not --. 5.

D: τῷ χρι-στῷ; B: τῷ χρι-στῷ. III. Signature in B: ; D

and U have (=f) only. 3. D: -τος; B: -τος δο-. 4. D:

-θος με-γα; B: -θος με-γα. 5-6. B: -ξον πα-τρι καὶ υι-ῳ (6) ...

τι-κὸν; U has: -ξον πα-τρι καὶ υι-ῳ (6) λα-τρευ-τον.

Mode IV pl.) Antiphon 1. — Ps. 128, 1; 128, 4-6.*
D f. 306; B p. 199; Par. 354.

Intonation in D:

νε-α-α-α-α-α-α-γι ε 'Εκ νε-ό-τη-τός μου ὁ ἐχ -

θρός με παι-ρά - ζει (2) ταῖς ἡ-δο-ναῖς φλέ - γει με (3) ἐ - γὼ δὲ

dim. II.

πε - ποι-θῶς (4) ἐν σοὶ Κύ-ρι - ε τρο-ποῦ-μαι τοῦ-τον. Οἱ μι-σοῦν -

τες Σι-ὼν (2) γεν-νη-θή-τω - σαν δὴ (3) πρὶν ἐκ-σπα-σθῆ-ναι ὡς χόρ-τος

dim.

(4) συγ-κό - ψει γὰρ Χρι-στός (5) αὐ - χέ - νας αὐ - τῶν

III.

(6) το-μῇ βα - σά-νων. Ἀ - γί - ω Πνεύ-μα - τι (2) τὸ ζῆν τὰ πάν-τα

(3) φῶς ἐκ φω - τός (4) Θε - ὸς μέ-γας (5) σὺν Πα-τρὶ ὑμ - νοῦ - μεν αὐ -

Var. I, 1. 4. D:

dim.

τὸ καὶ τῷ Λό-γῳ. (4) ἐν σοὶ Κύ-ρι - ε τρο-ποῦ-μαι τοῦ-τον.

I. 1. D: -ρα - ζει. 3. D: πε-. II. 1. D: σι-ων; B: σι-ων.

4. D: συγ-κο-; B: συγ-κο-. 6. D: βα-σα-. III. 1. D: -μα-τι.

2. D: τα. 3. D: εκ. 4. D: -ος.

*) All from g unless marked otherwise. Usual Signature (=g).

Mode IV pl. Antiphon 2. — Ps. 129, 1-2; 129, 6.

III. U: (1) ἄ-γι-ῶ πνευ-μα-τί (2) θε-ο-λο-γι-ας μο-νάς
 τρις-ἄ-γι-ᾶ (3) ὁ πα-τήρ γὰρ ἄν-αρ-χος (4) ἐξ οὗ ἐ-φύ-ο
 υἱ-ὸς ἄ-χρο-νῶς (5) καὶ τὸ πνευ-μα σύν-θρο-νον· συμ-μορ-φον
 ἐκ πα-τρός συν-εκ-λάμ-ψαν.

2. Man. I ἄ-γι-ᾶ falso; Man. II sequor.

I. Intonation: *accel.*

νε-α-α-α-γι-ι-ι-ε Ἐ-κέ-κρα-ξα σοι Κύ-
 ρι-ε (2) πρό-σχες κλι-νον μοι τὸ οὖς σου βο-ῶν-τι
 (3) καὶ κά-θα-ρον πρὶν ἄ-ρης με ἀ-πὸ τῶν ἐν-θύν-δε.
 II. Ἐ-πὶ τὸν Κύ-ρι-ον ὁ ἐ-σχη-κὼς ἐλ-πί-δα (2) οὐ δεί-
 ται τό-τε (3) ὁ-τε πυ-ρὶ τὰ πάν-τα (4) κρι-νεῖ
 III. καὶ κο-λά-σει. Ἀ-γί-ω Πνεύ-μα-τι (2) θε-ο-λο-γι-ας
 Μο-νάς τρις-ἄ-γι-α (3) ὁ Πα-τήρ γὰρ ἄν-αρ-χος (4) ἐξ οὗ

ἐ-φυ ὁ Υἱ-ὸς ἀ-χρό-νως (5) καὶ τὸ Πνεύ-μα σύν-θρο-νον σύμ-
 Var. III, II. 1-6. U:

μορ-φον (6) ἐκ Πα-τρός συν-εκ-λάμ-ψαν. (1) Ἀ-γί-ω Πνεύ-μα-τι
 (2) θε-ρι-λο-γι-ας Μο-νάς τρις-ἄ-γι-α (3) ὁ Πα-τήρ γὰρ
 ἄν-αρ-χος (4) ἐξ οὗ ἐ-φυ ὁ Υἱ-ὸς ἀ-χρό-νως (5) καὶ τὸ Πνεύ-
 μα σύν-θρο-νον σύμ-μορ-φον (6) ἐκ Πα-τρός συν-εκ-λάμ-ψαν.

Var. III, II. 2-4. D:

(1) ... (= U) ... (2) θε-ο-λο-γι-ας Μο-νάς ... (3) ὁ Πα-τήρ γὰρ
 ἄν-αρ-χος (4) ἐξ οὗ ἐ-φυ ὁ Υἱ-ὸς ἀ-χρό-νως (κτλ. = U)

I. D has the usual signature; B: νε-α-α-α-γι-ι-ι-ε. 1-2.

D: -ρι-ε ; B: -ρι-ε προ-. 2. D: το οὖς σου βο-; B: το οὖς σου
 g gef'e g a ef a

βο-ῶν-. 3. D is wrong; we follow B and U: καὶ κα-θά-ρον. ||

Read -ρης with B and U, not =. 4. D: read ἐν- with B, not =.

II. 1. D: ο ε-σχη-. III. The MSS differ considerably. 3. D: read
 a g ef

πα-, not =. 6. D has two mistakes but intended the same as
 U (q. v.).

II. From c'

(5) ἐπ-ηγ-γεί-λα-το ζω-ήν αἰ-ω-νί-αν. Τοῦ ἐν-δύ-μα-

τος αὐ-τοῦ (2) ὁ τὰ κρί-να τοῦ ἀ-γροῦ κο-σμῶν

III. From c'

(3) κε-λεύ-ει μὴ δεῖν φρον-τί-ζειν. Ἄ-γί-ω Πνεύ-

μα-τι (2) ἐν-ο-ει-δεῖ αἰ-τί-α

(3) πᾶν-τα ἔ-χε-ται (4) εἰ-ρη-νο-βρα-βεύ-τως

dim. (5) Θε-ὸς τοῦ-το γάρ ἐ-στι (6) Πα-τρί-τε καὶ Υἱ-

dim. ὦ (7) ὁ-μο-ού-σι-ον κυ-ρί-ως.

Var. I, II. 4-5. D:

(4) ἐν-τού-τω γάρ Κύ-ρι-ος (5) ἐπ-ηγ-γεί-λα-το

Var. II, 1. 1. D:

ζω-ήν αἰ-ω-νί-αν. (1) Τοῦ ἐν-δύ-μα-τος αὐ-τοῦ κτλ. = B

I. 1. D has a mute subsidiary sign over -λον (either the Psephiston (*sfz.*) or the Ekstrepton (slur)) but the neumes are wrong. We fol-

low B: κα--λον. 2. fin. B has a wrong signature: β̃, instead of β̃ (=g). The neumes are right. 3. D: η το κοτ-οι-...μα.
b̃ a g g g

4-5. B: ἐν-τού-τω γάρ κυ-ρι-ος (5) ἐπ-ηγ-γεί-λα-το ζω-ήν αἰ-ω-νί-; B²: ἐπ-ηγ-γεί-λα-το; B³: ἐπ-ηγ-γεί-κτλ. = B¹.
d' g a g f-g a g f

II. Signature B: πλ.δ̃ ι̃ α̃ (=g-c'c'-); D: πλ.δ̃ ι̃ ι̃ (=g-c'bc'-). 2. D: του. III. D has the same signature as in II and B agrees with D. 1. D is wrong; we follow B: α-γι-ω πνευ-μα--τι.
g

2. fin. B has the signature indicating b, which confirms the next progression. 3. D is wrong; we follow B: ε-χε-ται. 4. D: -βευ-; a-d'
B: -βευ-. 5. D: θε-ος; B: θε-ος. || D: ε-. 7. D is wrong; we follow B: -σι-ον κυ-ρι-.
a-bc'c'- b̃

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EDITOR'S POSTSCRIPT

I received the manuscript of the present book from Professor Tillyard at the beginning of April of this year, just before the German occupation of Denmark. Now, in printing a book of this kind, it is inevitable that a considerable task falls to the editor who takes care of the exterior form of the book and sees it through the press in close collaboration with the printer and the engraver of music; but, in the present case, I have not been able—as was the case when the former volumes of our *Monumenta* were printed—to discuss with the author the difficulties and doubts arising during the printing. Further, it is desirable that the neumes and the transcriptions are collated in the proofs, not only on the author's manuscript but also on the original MSS, in order to avoid as far as possible the slight inconsistencies and mistakes which inevitably occur in works of this kind, even when the author is as careful a scholar as Professor Tillyard; as far as concerns Codex D, I have done this work as carefully as I could but, unfortunately, I did not have at my disposal photographs of the MS B of which Professor Tillyard has made a constant use throughout the book. Finally, it has been necessary—for practical reasons—to introduce small changes into the text of Professor Tillyard's comments, and in doing this I may have impaired his English.

For all these reasons I must ask the reader to keep in mind that I am solely responsible for the correction of the printing (as well as for the elaboration of the Indexes) and no blame should be attached to Professor Tillyard for inconsistencies and mistakes which may be due to the editor.

Copenhagen, December 1940.

CARSTEN HÖEG.